RCA SOUND SYSTEM

Kinematograph WEEKLY

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PATHE EQUIPMENT LTD.
IT'S OUR BUSINESS TO BETTER YOUR BUSINESS

UP, UP and UP

THE "KINE.'S" FULLY PAID CIRCULATION

AGAIN the circulation of the KINEMATOGRAPH WEEKLY has gone up—by more than 100 fully paid subscriptions in six months.

The Audit Bureau of Circulation has given the KINE. a certificate of proof that our fully paid circulation between July 1 and December 31 was

6,216

copies every week

The ABC proof of circulation is also proof of the service which the KINE. and its associated publications give to every section of the industry. Week by week we are making new subscribers and new friends.

Such confidence in our news, specialised review and feature services is an assurance to every advertiser that he is really getting value for his money spent in British film trade papers. This assurance is unique to the KINE., because we are the only British film trade paper which has the confidence to join ABC and thus give every advertiser the right to check each paid subscription.

The value of the KINE. has been again reflected in the circulation figures of our associated publications, SUB-STANDARD FILM and THE IDEAL KINEMA. For the six months ending December 31 the circulation of SUB-STANDARD FILM was

7,154

copies a month

And the circulation of THE IDEAL KINEMA was

6,804

copies a month

These figures, and they continue to rise, are a measure of our success in providing a worthwhile service to every section of the film industry. It is the measure also of the confidence and respect in which we are held by readers and advertisers—and we thank them.

★★★

Follow the ★ on page 13

CLUBS—PLANS AND SURVEY

Joint Responsibility For Children's Films

£500,000 WANTED FROM NFFC

CHILDREN'S film production is to be carried on by an organisation in which the four trade associations operating the Eady scheme (BFPA, CEA, ASFP and KRS) have joint responsibilities. A provisional committee to constitute such an organisation is being formed this week: and it is expected that an early approach will be made to the National Film Finance Corporation for a loan of about £500,000 with which to finance an ambitious programme of children's films.

A KINE. reporter says that a group of specialised film producers is putting forward a scheme by which the £75,000 maximum coming from the British Film Production Fund this year would be used to pay interest and put up "end money" where necessary for films financed with such a loan.

Our Parliamentary correspondent says that the Government is anxious that every possible support is given to setting up an effective organisation for making these films: but there is doubt whether the NFFC would be able to promote such a loan from its present resources.

J. Arthur Rank will be asked to become the honorary president of the new organisation if the ideas of this group of producers are accepted.

The main problem of the organisation will be a suitable arrangement for distribution. Many specialised producers feel that a new renting department for these films must be created, through which the productions (which will be made by established units and "sponsored" by the central organisation) can be released.

Doubt has been expressed whether individual renters could give films of this type an adequate outlet.

Matinees Took £303,000 Gross During Three Months

GROSS takings at children's matinées amounted to £303,000 during the period of 13 weeks from July 2-September 30, 1950. This is one of the points made in the latest Board of Trade statistics, published this week. But this sum represented only 1.1 per cent. of all kinema takings which, the statistics show, have shown an improvement on the previous quarter's returns.

The Board says that 1,735 kinemas were giving special children's performances during this period, 38 per cent. of all kinemas open. The seating capacity available to the children per week was 1,915,000 seats. During the 13 weeks there were 13,204,000 paid admissions—3.7 per cent. of all admissions to kinemas in the period. Admissions in industrial areas represented 79.8 per cent. of the total. The average number of children attending these shows each week in the period constituted 15 per cent. of all children between five and 14 in Great Britain; but the equivalent proportion in Scotland was only a little over 6 per cent.

Of the gross takings (£303,000), entertainments duty took 10 per cent., compared with 35.2 per cent.

Continued on page 6

AMAZED AT BFPA QUOTA PROPOSALS

NORTHERN branch CEA members at their meeting on Tuesday were amazed about the BFPA proposals for enforcing quota.

Teddy Hinge said: "I cannot understand why the responsible producers allowed these incredible proposals to be issued in a form so calculated to end good relations. Exhibitors are the most important people in the industry. If they cannot keep the box-office busy, all other sections are helpless."

Barnsley Licensing Justices have granted licences for seven Barnsley kinemas and one theatre to open on Good Friday.

CEA TALKS TO EADY ABOUT EXTRA PENNY

No Increase in Tax Stressed

EXHIBITORS are to see Sir Wilfrid Eady, Second Secretary at the Treasury, this (Thursday) afternoon. The CEA deputation will be led by president Arthur B. Watts.

The members will tell Sir Wilfrid about the "floating penny" scheme suggested at last week's CEA meetings in London, which would involve putting up seat prices by one penny, to be equally shared by exhibitors and producers. They will ask Sir Wilfrid that ET scales are adjusted so that this is possible without the increased prices putting seats in a new ET category.

A KINE. reporter understands that the CEA deputation will stress that members cannot agree any other proposal. Figures analysed from a cross-section of members by Stoy, Hayward and Co., which show how kinema operating costs have increased during the last 12 months out of proportion to net receipts, were sent to the Treasury a few days ago.

NEW VICE-PRESIDENT FOR SCMA

Gerald James Named

GERALD JAMES, manager of the Ritz (ABC), Warrington, is expected to become vice-president of the Society of Cinema Managers Amalgamated, at its annual meeting in Newcastle on Sunday, March 18.

James, a member of the KINE. Company of Showmen, with nearly 50 mentions of his work in the last two years, will be the first ABC man to hold this office in the Society. His nomination has been supported by the SCMA executive, although it is permissible for other nominations to be considered at the annual meeting.

When L. Mannix resigns his office as SCMA president he will be followed by T. W. Lewis, manager of the Workman's Hall, Garmant, Swansea Valley.

The SCMA annual report and full agenda is to be published early next month.

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Wages and Regrading

THE decision of the National Association of Theatrical and Kine Employees to give notice to exhibitors of termination of the national agreement was no surprise. Were it not for one point, the opening of these discussions for a new agreement differ in few respects from the procedure in past years.

That one fresh point is that, following a clause in the present agreement, both NATKE and the Cinematograph Exhibitors' Association are pledged to a programme of regrading all kinemas.

It may well be argued that the present system of grading is chaotic, scales being fixed at branch level by varying circumstances, while wages have been based on one set of conditions agreed at national level. The union is demanding as an alternative to "equal work, equal pay" that regrading and wages are both fixed at national level. Exhibitors feel that if regrading is a matter of national policy, then branches must retain the right to fix wages. In other words, the previous system would be reversed.

It would appear difficult at this stage to divorce theatre grading from wage scales. So that with regrading being discussed at a national level, the union has a strong case when it insists that wage scales must be discussed likewise. The exhibitors don't think so.

That is the real issue: "equal work, equal pay," or a series of district arrangements made in accordance with specific conditions in that district.

One thing the union must realise is that "equal work, equal pay" does not mean that everyone can be paid the same as the previous highest rate for any part of the country. Wages and conditions can only be fixed in accordance with the money available in the industry to pay them.

The result of the present talks may well prove that NATKE will be better served with no drastic change being made to the present grading structure; and wages fixed in negotiation at national level as they were before.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

ARE we going to put on late night shows for the Festival of Britain?

It is a question which seems to have caused little interest within the trade. London West End theatre managers have rejected the idea; but making a few inquiries this week I find that kinema managements have yet hardly discussed it.

Leslie Williams, Metro-Goldwyn-Mayer publicity director, came back with the obvious inquiry: "What about transport?" And that query goes for the whole of the country.

I CANNOT, however, get any satisfaction from the British Transport Commission, the London Transport Executive or from the Festival of Britain central office. They all say: "It's under discussion."

They'd better hurry up, because last-minute decisions will not help this trade, which has to plan its programme ahead —many months ahead.

My own view is that late programmes of some of the best product in the West End may appeal to sufficiently large audiences—but few exhibitors in the provinces can expect to pack their halls after 10 o'clock. And with staff, plus transport problems, it is just not worth the effort.

THE Critics' Circle was host last Friday at an off-the-record lunch to J. Arthur Rank. Paul Holt, eminent, honeyed-tongued critic of the *Daily Herald*, was in the chair, and his delightfully disarmingly bedside manner admirably suited the occasion.

He, I am told, fully explained the duties and the obligations of the conscientious critic to Mr. Rank. Mr. Rank replied at some length and, by all accounts, gave as good as he got.

Pointed, though completely friendly, exchanges between Mr. Rank and members of the Circle then followed, and everything ended happily with a new and highly amusing story by the guest of honour.

SPOKE to Robert W. Altschuler, president and sales manager of Republic Pictures International, on Tuesday. He arrived in Britain on Sunday for the formal opening of the British division of the company, accompanied by Bill Saal, executive assistant to Herbert Yates, Republic president.

Altschuler was telling me that he expected Yates to arrive with John Wayne this coming week-end. Altschuler will be in Britain about two weeks collaborating with Bruce Newbery in the opening celebrations and holding talks with British interests concerning production . . . but he was not saying who those talks will concern!

Then he leaves for Portugal, Italy, Greece and back to Paris before returning to the States. His Continental trip will be more than a routine survey as he hopes to supervise further expansions of Republic services out there.

ACCOMPANIED by M. L. Sonable and M. R. McCullough, his television technicians, and brother Charles Skouras, Spyros Skouras, president of Twentieth Century-Fox, has been studying TV prospects in Europe. He spent some time in Switzerland discussing with Swiss inventors a new system.

On his way back he was two days in London and had talks with J. Arthur Rank. On Friday, when he left London Airport he told a Pressman that 500 British kinemas would be equipped for showing television within the next three or four years.

My New York correspondent, however, tells me that on arrival in New York, Mr. Skouras refused to amplify the statement.

IT was something of a compliment to the Glasgow Cinema Club that the first public engagement of Lord Provost Victor Warren after receiving the honour of knighthood was the Annual Cinema Ball, which attracted 500 members of the trade and their friends to the City Chambers.

Guest of honour was Richard Todd, who waived the usual boast by Southerners of Scots ancestry in favour of presenting Mrs. Todd, a Glasgow girl in her own right. Both were given a big hand. Accompanying the star were Chick Ellis, sales manager of AB-Pathe, and Leslie Frewin, studio publicity, ABPC.

As usual the ball was preceded by a Club luncheon at the Georgic where president Archer welcomed a considerable turnout. Visitors also included "Dickie" Pearl and Dave Harris, of Langfords, Henry Gordon, the Scots comedian, and Mrs. Gordon.

BOURNEMOUTH presents the greatest opportunity yet for spreading the gospel of our "Better Business" campaign. And Harry Mears is determined to make the most of it. The other day he outlined to me some of the plans he had in view.

They all depend upon the extended summer meeting of the CEA being yet more expanded to a whole week. His idea is to arrange a series of functions which will impress upon the public the paramount merits of film entertainment.

Plans necessarily are yet in the embryo stage, but Harry's enthusiasm recaptures some of the nostalgia of the days when ballyhoo was the synonym of showmanship. And this as it should be at a time when we are striving to retain our ascendency as popular entertainers.

As one of the towns which will participate in the Festival of Britain, it is appropriate that Bournemouth should collaborate in a film festival sponsored by all sections of the British industry. The Mears idea of film premières, exhibitions and carnivals, allied to the more serious business of the meeting will do much to focus interest upon our effort. It should prove of ultimate advantage to every section of the industry.

AFTER a most successful trip to the States, where he has been conferring with Columbia executives, Max Thorpe returned on Sunday full of optimism not solely concerned with his own company's prospects, but also with the future of the industry.

Business in America, he told me, is pretty good. Columbia's product is very much above the average, which, he pointed out, means quite a lot.

Television has, of course, to be considered, Max admits, but so long as the film trade looks after its own business properly it should hold its own. In this country he looks forward to a period happier than we have experienced for the past two years.

JUDGING by the hospitality at the party at the Uruguayan Chancellory last week, the British delegation to the first International Film Festival at Punta del Este should by now be enjoying themselves thoroughly.

As Senor Buera, the Ambassador, is at present in Uruguay, our host was the Chargé d'Affaires, Rey Alvarez, whose charming little speech made us all envious when he spoke of the Uruguayan summer and, with a twinkle in his eye, of meat and his country's famous dish—spit-roast!

Called on at a moment's notice, E. W. Wingrove made a neat reply, but was careful to point out that although he was general secretary of the BFPA, that did not mean that the BFPA was officially concerned with the delegation.

Producer interests over there are being represented by John Sutro, who told a colleague that his aim was to see that the comparatively small contingent of British films and personalities was not unduly swamped by the numerical superiority of the transatlantic interests, which include Mexico and Argentina as well as, of course, the Hollywood colossus. I wish him good luck, and also the films that GFD, British Lion and Renown have

PAUL HOLT

PHIL HYAMS

E. W. WINGROVE

JAMES LAWRIE

CLOSE-UP

On One Aspect of Staff Relations

by "Kine" Reporter

ARNOLD WILLIAMS

entered. We can never have too much good advertisement abroad.

ONCE again we can congratulate the Hyams brothers, Phil and Sid, for pulling off what is undoubtedly an important deal.

Although they persistently shun personal publicity the brothers are in the habit of extracting fine plums out of the pie, and these have kept Eros in the limelight since its inception just over three years ago.

The Eagle-Lion Classics distribution agreement is, indeed, the finest of the lot and puts Eros in the top flight of British renting companies.

Sid, with Ben Henry and Ben Rose, Eagle-Lion Classics' representative, outlined the scope of the deal at a Press conference on Monday. They were obviously delighted but refrained from making any spectacular statements about the product to come or on joint production plans in this country, which are almost certain to be a feature of the new partnership.

ALONE, this important deal would seem to justify Phil calling an extraordinary meeting on Tuesday of the Hyams Luncheon Club, that cheery affair which, I hope, is now a permanent feature of the social scene.

Phil tells me that it seems word has got around that "A Walk in the Sun," Milestone's World War II picture, is a worthy successor to "All Quiet." Anyway, Tony Reddin, of Paramount, thinks so highly of the film that he is putting it into the Plaza on Friday. Good luck.

LAST week's General Council took leave, with regret, of three of its older and more respected members in the persons of Charlie Metcalfe, Fred Morrison and Cyril Whitaker. Each of them has rendered long and untiring service on behalf of the association, and every exhibitor will endorse the view of Arthur Watts when he said how greatly they will be missed, and expressed good wishes for their future health and prosperity.

The retirement of Charlie Metcalfe was no surprise. Last year, at a complimentary dinner at Leeds to Harry Hopkins and himself, he had indicated his intention to divest himself of all official duties. I can imagine, however, how sincere he was when, replying to the president, he declared that it was not the happiest moment of his life to be parted from friends of such long standing. It is to be hoped that the new grade of membership of the CEA will result in his long experience of trade affairs continuing to be at the service of the industry as a whole.

W. J. BROWN, former Independent MP for Rugby, proved, when he was guest speaker at the Luncheon Club last week, that he can be as entertaining as an after-lunch speaker as he can in television "In the News" debates.

Brown was both witty and serious—and his debunking of the speakers who tell trade audiences of the great value of the film in international and educational affairs received the ovation his colloquial adjectives deserved.

J. W. Perry, London and Home Counties CEA chairman, who presided, told us that Sir Alex King will preside in two months' time (April 11) and remembering Sir Alex's comments two years ago at Gleneagles he may well exclaim: "Why should I be Brown's stooge?" It will be difficult for chairman and speaker to follow such an enjoyable occasion.

JAMES LAWRIE, managing director of the National Film Finance Corporation was summoned to the House of Commons last Thursday to answer a number of questions for the Public Accounts committee.

There is nothing sinister about this, just one of those routine matters which befall every public servant in Mr. Lawrie's position.

He was explaining details of last year's accounts and the House of Commons formal report will take some time to appear, possibly not until next October, which is some time compared with the rapid way in which Lawrie published his accounts, a performance I believe he hopes to repeat when the financial year ends next month.

IT is not unfair to say that the film makers present at last week's meeting of the British Academy showed at first some antagonism to the new proposals of the NFFC; but the able manner in which they were expounded by James Lawrie, the manner in which he had mastered the complicated finance of our industry, and his obvious forthrightness, very soon created the best of impressions.

Chairman Ronnie Neame had at times some difficulty in keeping the discussion to the subject of the Corporation. There was a tendency for it to degenerate into what he described as "the usual dogfight at our meetings between feature and documentary," while the Eady scheme was a red rag to the documentary men.

Lawrie admitted that the scheme gave immense powers to a small group of men—but, as he pointed out, somebody must ultimately exercise the power of approving or vetoing a production, and there could be no question that Sir Michael Balcon was the one man best qualified to guide such decisions.

AT the MGM Private Theatre, where so many Press shows have been held, "Bertie" Saunders, dispenser of MGM hospitality to the Press for a round 30 years, was last week presented with a tankard by the Critics' Circle.

Saunders, who is better known to everyone in the film industry as the Empire's impeccable ticket-taker, received the tankard, which bore the engraved signatures of most of the practising critics, from Paul Holt, who pointed out that although "Bertie" had now retired, the critics would still be seeing him on special occasions.

In a brief acknowledgment, Saunders said that he had never admired the ladies and gentlemen of the Press more than during the war years when, in spite of blitzes, they carried on their work unmoved.

FREQUENTLY I have cause to criticise the British Film Institute for some of its shortcomings. This week it is a pleasure to give praise where praise is due. The February issue of *Sight and Sound* is such an improvement on last month's effort that it appears the Institute has taken to heart some of my strictures and is now making amends.

The lead article is a careful and well-written analysis of the box-office successes of 1950 based on trade Press survey results. It does not criticise the films simply because they *are* box-office, but does a good job in indicating what element of film art it was that made them so successful. But the old tendency is not completely eradicated. There is Simon Harcourt-Smith writing about DeMille under the title "The Siegfried of Sex." He says: "I am one of those unfortunate people whom the film obsesses but all too rarely pleases." Then why ask him to contribute to *Sight and Sound*?

THE STROLLER.

FILM business is show business; and show business depends on the troupe spirit to survive. That has been evident this week in two examples of staff relations—the National Screen Service 25 years' celebrations, and the staff dance of one of the largest film organisations in the world, Circuits Management Association.

One of the best examples of a benevolent patriarchy in the film trade, is forthcoming in the National Screen Service attitude towards its employees. This is apparent to anyone who has experience of the set-up and of the cordial relations existing between Arnold Williams and his staff; and no one present last week at the silver anniversary celebration at Caxton Hall was able to ignore its existence.

This point was admirably expressed in a short speech by C. Gordon Ross, whose tribute to Arnold was warmly endorsed by the guests.

There were a hundred and fifty members of the staff whose numbers were swollen by wives, sweethearts and trade personalities to nearly five hundred. It was a festive occasion which proved one of the most joyous trade functions.

There was the opportunity of renewing acquaintance with Cecil Hepworth, veteran producer, whose work on the early days of the film is being published in April; Len Stammers, Arnold's assistant at Perivale, and Mrs. Stammers; Esther Harris and Mike Evans of the trailer production side; and Don Smith, special production.

Guests who came to pay tribute to these happy staff relations included Bill Speakman, Walter Fuller, A. T. L. Watkins, "Brick" Neighbors of the American Embassy, Ernest Roy, Ralph Bromhead, Ted Kavanagh, George Elvin and Danny Angel.

Then there was the CMA headquarters' staff dance at the Empire Rooms.

J. Arthur Rank, John Davis and Kenneth Winckles and other executives mingled to effect, and their presence and good fellowship contributed in great measure to the enjoyment of their four hundred or so guests.

Quite a number of stars and starlets graced the proceedings and their reception proved that even the most sophisticated employee of a film company is not necessarily proof against studio romantics.

D. J. Goodlatte, managing director of ABC congratulates his champion showman, W. Gray of the Regal, Kilmarnock, as C. J. Latta and W. Cartlidge look on approvingly. Others in the photograph include ABC regional controllers, head office executives and district champions. The district champions were as follows: E. H. Anthony, Dominion, Harrow; N. Mathews, Ritz, Leyton; F. Harper, Regal, Putney; S. Springfield, Palace, Eltham; G. Williams, Regent, Chatham; S. Pascoe-Williams, Ritz, Woking; A. Gray, Super, Oxford; R. L. Cook, Savoy, Swindon; R. W. Parker, Regal, Torquay; J. E. Lake, Savoy, Luton; G. Leopold, Ritz, Market Harborough; R. Parsons, Royalty, Harborne; G. James, Ritz, Warrington; K. Kelsall, Palladium, Oldham; A. Taylor, Savoy, Walsall; R. D. Bowden, Regal, Halifax; J. H. Wilkinson, Elite, Middlesbrough gained whilst at Olympia, Newcastle); H. Clayton-Nutt, Broadway, Eccles; J. V. Cunningham, Ritz, Belfast; L. W. Lovell, Regal, Kirkcaldy

MATINEES TOOK £303,000 GROSS DURING THREE MONTHS—continued from page 3

of all takings in kinemas during the period. Of the remaining net takings (£273,000), payment for film hire took 33.9 per cent., compared with 35.3 per cent. of net takings for all film hire during the period.

The exhibitors' share (£181,000) was 59.5 per cent. of gross takings, the corresponding proportion for all film programmes during the period being 41.9 per cent.

The average price of admission to children was 5.5d. compared with the average price of 18d. for other shows during the period under review.

Returns were compiled from 4,580 kinemas (99.6 per cent. of those known to be operating), the seating capacity being 4,213,000. Gross box-office takings during the quarter totalled £26,976,000, which was £1,671,000 (6.6 per cent.) more than in the previous quarter but £1,064,000 less than in January-March.

The Board thinks it unlikely that more than one-sixth of this increase is due to the increase in admission charges as from September 10. The increase in takings was 17 per cent. in the South, 10 per cent. in the South-West, 12 per cent. in Wales and in Scotland. In these four regions takings in July-September were higher than January-March, but elsewhere the reverse was the case.

Of the increase in takings £683,000 (41 percent.) was taken in holiday resorts—which represents less than 10 per cent. of all kinemas.

The number of admissions was 358,913,000, which is 5 per cent. more than in the previous quarter but 3 per cent. less than in January-March. The quarter's increase was 27 per cent. in holiday areas, but only 3 per cent. in industrial areas and 6 per cent. elsewhere.

The proportions of gross takings going to entertainments duty, film hire and exhibitors were virtually unchanged from the surveys previously published in the Board of Trade *Journal* on May 13, August 13, and November 25 of last year.

The new statistics show that entertainments tax paid during 1949-50 was an average of £3,079,000 per month compared with £3,190,000 the previous year.

Employment in kinemas at October 1, 1950, was 52,065 full-time and 33,913 part-time employees, compared with 53,612 full-time and 32,361 part-time employees on July 1, 1950.

The Board of Trade says there was a marked deterioration in the use of first-feature studio space between September and December, 1950. In producer-operated studios, studio space unused at the end of the year (59 per cent.) was nearly double the area idle at the end of October, and in other studios the area idle increased to 76 per cent. In all studios, 62 per cent. of first-feature studio space was idle. "The highest figure recorded in this series of statistics."

The Board says that a serious decrease occurred in employment, particularly in independent studios. The latest figures show that nine pictures were in production at the end of the year, 15 completed but not ready for delivery, and 15 completed but not trade shown. Two films were registered between October-December which were in the labour cost category of over £175,000, and seven were registered which came into the labour cost category of under £50,000.

Employment on first-feature films at December 29 was 3,523 full-time and 119 part-time, compared with 4,138 and 87 respectively at September 29. In addition between October and December, 6,342 mandays were worked by crowd artists. At December 29 there were 47 sound stages available (516,718 sq. ft.) and 31 sound stages (319,414 sq. ft.) which were idle, representing a proportion of 66 per cent. and 62 per cent. floor space idle.

The full statistics will be published in the Board of Trade *Journal* next Saturday, February 24.

KRS HEARS MALTA DUTIES REPORT

WHEN the KRS meets this (Thursday) morning, it will receive a report on the situation in Malta. The Maltese Government had not rescinded its decision to impose heavy import duties on films by late Tuesday evening, despite reports to the contrary.

A KRS official told the KINE. on Tuesday that negotiations were still proceeding and the Society's Malta Film Corporation was standing by in readiness to send further film deliveries in case the outcome of these negotiations is satisfactory.

Other items on the agenda include a discussion on the Cardiff vaults, safety stock, and the "Better Business" campaign.

Lord Archibald to Judge Showmanship

Lord Archibald has consented to act as chairman of the National Judging Committee of the £6,000 Showmanship contest sponsored by the Film Industry Planning Committee of the "Better Business" drive.

Enthusiastic interest of exhibitors in the competition is indicated, says a KINE. reporter, by the fact that within three days of the sending out of details of the contest, over six hundred entries were received. Others are coming in daily in large quantities.

Latest date for entries to be received at the office of Ralph Bromhead, the administrator, at 33, Bruton Street, London, W.1, is Wednesday, February 28.

Dennis C. Walls, past-president of the CEA and a director of the J. F. Emery circuit, Manchester, is to be adopted Conservative candidate for Gatley Ward in the forthcoming elections for Cheadle and Gatley (Cheshire) Urban Council.

LATE FILM REVIEWS

KILL OR BE KILLED

British Lion. American (A). Directed by Max Nosseck. Featuring Lawrence Tierney, George Coulouris and Marissa O'Brien. 5,974 feet. Release not fixed.

ROMANTIC melodrama with an Amazon jungle background. It concerns a tough American engineer who is framed for murder by the hireling of an unscrupulous planter, but takes full revenge and wins the arch-villain's innocent wife. The highly coloured story not only strains the long arm of coincidence, but is clumsily characterised and indifferently directed and dialogued. Thickear Lyceum.

* * *

BLENHEIM PALACE

Anglo-Amalgamated. British (U). Produced by Michael H. Goodman and Joseph Frankel. Commentary by the Duke of Marlborough and the Marquis of Blandford. 3,200 feet. Release not fixed.

DIGNIFIED British quota interest, a comprehensive tour of Blenheim Palace, with particular attention to the art treasures and historical associations. The present Duke, acting as guide and counsellor, imparts lofty information on the House of Marlborough's famous line through the many paintings, tapestries and family treasures. The background music of Bach, Beethoven and Handel completes the impressive tribute to a great English family and its famous ancestor. Good support for better-class halls.

CEA and NATKE Seek Basis for New Agreement

EXPLORATORY TALKS

THE CEA and the NATKE were meeting on Wednesday afternoon to open discussions following the union's formal notice of cancellation of the national agreement.

Full details of the proposals for a new agreement were given in last week's KINE.

A KINE. reporter says that Wednesday's meeting was planned in order to fix a suitable agenda as a basis for discussion, especially as the new agreement has become "telescoped" into the talks for national regrading of kinemas.

Meanwhile, NATKE proposals are being discussed by CEA branches which are expected to send suggestions to the negotiating committee before its next meeting with the union.

COURTESY CAN NOW EARN CMA AWARDS

"Better Business" Drive

The introduction of courtesy and service awards for all grades of Circuits Management Association's staffs is announced by John Davis, managing director.

The scheme—another CMA contribution to the "Better Business" drive—is designed to improve the standard of courtesy and efficiency in all Odeon and Gaumont theatres.

Six "Silver Stars" will be available to each district for award each month—though this does not necessarily imply that all six will be given. They will go to any member of the service staff, including cashiers and sales girls, whose nomination by the theatre manager is adjudged by the district manager to be most appropriate.

The Way to Win

Any member of a theatre staff gaining three "Silver Stars" will be awarded a "Gold Star" on the next occasion.

Among the helpful services to patrons which would qualify for the awards are: prompt answers to enquiries; special attention to old people; help to mothers with children; opening doors for patrons entering or leaving theatres; friendly welcomes and courteous "goodnights"; and the dozens of other small but vitally important details of day-to-day duty.

Every three months a plaque will be awarded to each district—this plaque to be presented by the district manager to the theatre which, in his opinion, has been most consistent in courtesy and efficiency. The plaque will be exhibited in the foyer of the theatre for three months and then replaced by a permanent certificate.

One further award under consideration is an annual national trophy. This will be awarded to the individual employee gaining the greatest number of "Silver Stars" and "Gold Stars" during the year.

Keen inter-theatre rivalry is expected in each district for the honour of receiving the quarterly plaque award and it is felt that this will lead to an added awareness of the importance of doing more than just abiding by the rules for looking after filmgoers.

Sid Hyams (seated right) signing the new agreement which makes Eros Films sole distributors of all Eagle-Lion Classics productions throughout the United Kingdom. On his right is S. L. Seidelman, general foreign manager for Eagle-Lion Classics. Behind is Ben Rose, Eagle-Lion's European representative

EROS-EAGLE-LION CLASSIC DEAL

British Production Hint

EROS FILMS has taken over distribution of Eagle-Lion Classics' product in Great Britain following termination of the E-LC-GFD agreement.

The new agreement between Eros and Eagle-Lion Classics was signed by Sid Hyams in New York. It adds 20 or more top-line pictures to the company's release programme for the coming year.

There is also a possibility that E-LC may enter into a joint arrangement for production in this country.

On his return from New York, Mr. Hyams told the KINE. that the first year's product from E-LC will include six Technicolor and four Cinecolor subjects. The first group is already here, and trade show arrangements will be announced shortly.

Discussions were held on the question of joint British production. "I don't think there is any doubt that E-LC will wish to take part," he said.

The agreement will probably extend to about 27-30 pictures a year. The programme will include the output of Fidelity Pictures, formed by Joe Seidelman, H. Welsh and I. Pam Bluomenthal to make seven or eight top-budget pictures a year for E-LC. There will also be three or four Harry Sherman productions.

Eros will continue to handle certain Universal-International pictures and plans at least six British pictures.

This will give the company a distribution programme of 40 or more pictures for the next 12 months.

FIEC Deputation to B of T: No Date Yet

The Board of Trade said this week that no date has yet been fixed for the President to receive a deputation from the Film Industry Employees Council to discuss the production crisis.

Travelling Matte Film

The 15-minute film describing the travelling matte process will be shown to film technicians at the GB Theatre, Wardour Street, this (Thursday) evening.

Children's Films Get 5% of Eady Levy

FIVE per cent. of the money coming from the exhibitor levy made under the Eady Scheme is to be devoted "for the promotion of children's entertainment films."

After a meeting of the four trade associations last Friday, a statement amended the previous phrasing that the allocation was to be "for other purposes."

A KINE. reporter says that a suggestion from the BFPA that a grant be made under this heading to the British Film Academy was not acceptable to the other bodies.

The final draft of the share-out scheme is being sent to the Board of Trade for approval, and the four associations (BFPA, CEA, KRS and ASFP) are being asked to consider its ratification.

PRODUCTION FUND APPOINTS CASH ALLOCATOR

£500,000 in the Kitty

WHEN the directors of the British Film Production Fund met last Thursday, they appointed J. H. Champness, Corderoy, Beesly and Co. as accountants responsible for the allocation to producers from the fund. The company also makes the allocations to American firms under the Government agreement restricting remittances to 17,000,000 dollars a year.

The directors of the fund were told that no further exhibitors had refused to co-operate in the scheme, and arrangements for collecting the levy were working smoothly.

Over £500,000 is now banked and earning a small interest, says a KINE. reporter.

The next meeting will be in the CEA offices on March 14.

Bette Davis to Film Here

Bette Davis and Gary Merrill, who were teamed in "All About Eve" (20th Century-Fox), are to be the stars of "Another Man's Poison," on which Daniel M. Angel is to start production on April 9, for Eros distribution.

The leading female part was originally to have been played by Gloria Swanson, but Daniel Angel released her from her contract so that she could complete a New York stage engagement.

JIC Meets Next Week

Another meeting of the Joint Industrial Council has been called for Wednesday, February 28.

The council met on Wednesday of last week when the negotiating sub-committees were appointed and some progress made in general discussion of some of the conditions suggested in the draft for an all-in agreement between the BFPA, ACT, NATKE and ETU.

TEAM SPIRIT MAKES ABC MANAGERS "THE BEST IN THE WORLD"

D. J. Goodlatte Welcomes Champion Showmen

THE past year was a great showmanship year for ABC, declared D. J. Goodlatte, managing director of ABC, in welcoming Bill Gray, of the Regal, Kilmarnock, his champion showman and the twenty district champions on Monday evening.

They had come to town, literally, to participate in the presentation of awards on Tuesday evening at a dinner, at which Mr. Goodlatte presided.

Mr. Goodlatte said these managers had surpassed the wonderful efforts they made in 1949. "You will remember," he said, "that the results of 1949 prompted me to make the claim that ABC managers were the best in the world. I happily can reiterate that statement this year because of the concerted efforts our managers have made in 1950. I want to congratulate all our boys in the field. The team spirit that exists today is an asset which I treasure dearly, and it is chiefly because of this great spirit that I can say again that ABC managers are the best in the world."

In the evening, the showmen were taken to dinner and then entertained at a West End theatre. Their hosts were the four regional controllers, Stanley Mills (London Region), Frank Sparkes (Southern Region), Manny Gold (Midland Region) and Arthur Rifkin (Northern Region).

On Tuesday morning they visited Eistree Studios, where they were conducted on a tour through every department and watched director John Boulting shoot a scene on "The Magic Box." After lunch, they saw a preview of "Happy Go Lovely" at the studio's private theatre.

Among those who were present at the dinner to honour 1950's Champion Showmen were C. J. Latta, E. Maloney, Robert Clark, J. H. McDonald, W. Cartlidge, B. Bowyer, W. Fielder, Howard Thomas and Vaughan Dean.

ABC Champion Showmanship certificates were presented to the following:—

LONDON REGION:—

NW District: E. H. Anthony, Dominion, Harrow; G. C. Dilley, Ritz, Edgware.

NE District: N. Mathews, Ritz, Leyton; L. H. Hodson, Rex, Stratford.

SW District: F. Harper, Regal, Putney; N. Grossman, Commodore, Hammersmith.

SE District: S. Springfield, Palace, Eltham; H. J. Fletcher, Regal, Streatham.

Kent and Sussex: G. Williams, Regent, Chatham; A. Lowrie, Ritz, Hastings.

SOUTHERN REGION:—

Bournemouth and District: S. Pascoe-Williams, Ritz, Woking; J. B. Fisher, Broadway, Southampton.

South Midlands: A. Gray, Super, Oxford; L. G. Webster, Savoy, Northampton.

West of England: R. L. Cook, Savoy, Swindon; Trevor Jones, Regal, Cheltenham

Devon and Cornwall: R. W. Parker, Regal, Torquay; A. H. Wootten, Beau Nash, Bath.

Eastern Counties: J. E. Lake, Savoy, Luton; P. L. Devine, Ritz, Luton.

MIDLAND REGION:—

East Midlands: G. Leopold, Ritz, M/Harborough; A. E. Griffiths, Carlton, Nottingham.

Birmingham: R. Parsons, Royalty, Harborne; P. Freedman, Pavilion, Stirchley.

Liverpool: G. James, Ritz, Warrington; W. H. Fowler, Commodore, Liverpool.

Manchester: K. Kelsall, Palladium, Oldham; A. Sidi, Regal, Levenshulme.

West Midlands: A. Taylor, Savoy, Walsall; K. A. Hall, Savoy, Wolverhampton.

NORTHERN REGION:—

Leeds: R. D. Bowden, Regal, Halifax; C. D. Revis, Ritz, Leeds.

N. East and Carlisle: J. H. Wilkinson, Elite, Middlesbrough (gained whilst at Olympia, Newcastle); E. V. Forgham, Lonsdale, Carlisle.

North-West: H. Clayton-Nutt, Broadway, Eccles; C. F. Brodie, Regal, Harrow.

Ireland: J. V. Cunningham, Ritz, Belfast; J. Carson, Majestic, Belfast.

N. Scotland: L. W. Lovell, Regal, Kirkcaldy; D. McLeod, Coliseum, Glasgow.

S. Scotland: W. Gray, Regal, Kilmarnock; J. Burns, Plaza, Govan.

(See picture on page 6.)

Charles B. Newbery (left), managing director of the recently formed Republic Pictures International (Great Britain), was at the airport to welcome his American colleagues, Richard W. Altschuler and Bill Saal, when they flew over at the week-end to take part in the opening of Republic's new home in Soho Square, next Monday

REPUBLIC's NEW HOME OPENING

Gala Premiere Follows

THE formal opening of 38, Soho Square, W.1, the new European headquarters of Republic Pictures, as Republic House, takes place next Monday.

Charles B. Newbery, managing director of the recently formed Republic Pictures International (Great Britain), told the KINE. that Monday's function will be devoted to the opening celebrations.

The climax will be the gala première of "Rio Grande" at the Carlton, Haymarket, on Friday, March 2.

Herbert J. Yates will be flying over, and John Wayne will be arriving here on Saturday on his first visit to England. Richard W. Altschuler and Bill Saal are already here. Republic's branch managers, exhibitors and friends of the organisation will be invited to town to participate in the events that have been arranged.

Workmen have been engaged day and night for the past few months on the job of transforming the premises at 38, Soho Square, which now, to outward appearances, present the appearance of a new building. The exterior has been cleaned down, repointed and repainted. Internally, all floors were relaid, partitions torn down leaving open floors. The building is furnished throughout with every type of new and modern office equipment, ensuring maximum working efficiency.

Republic Supplement

The growth of Republic Pictures and the establishment of a British Film Division will form the subject of a special supplement to be published next week.

30 Per Cent. Quota Agreed by BFPA-CEA

WHEN the Films Council of the Board of Trade meets on Thursday next, March 1, it will be told that the producers and exhibitors have agreed to recommend jointly that the quota for the next year, starting October 1, be fixed at 30 per cent.

This agreement was reached at a meeting of the BFPA-CEA joint committee last Thursday.

The producers submitted a list of 65 features to be available during the year to come. The CEA wanted a 25 per cent. quota. The exhibitors insisted that if they agree to 30 per cent., then the relief given individual kinemas must be on the same basis as the current year, when 1,379 were given relief and a further 203 total exemption.

Exhibitors were hopeful that no amendments will be made to the Films Act this year (and therefore no change in the constitution of the council): so that the matter of whether or not quota will be fixed for a three-year period or longer was not discussed last week.

Last year, the BFPA-CEA joint committee recommended a reduction from 40 per cent. to 30 per cent., which was accepted by the Films Council after strong protest had been made by the Association of Cine and Allied Technicians.

The producers and exhibitors reached their decision on the basis of the three programmes a week needed by the three major circuits.

They decided that there should be a reduction in the supporting programme quota, now 25 per cent., although no specific figure was agreed.

Bradford Corporation Fire Service and Licensing Committee has agreed to the public showing of the French film, "Manon."

JUDY HOLLIDAY..... *is beautiful.....*

blonde .....

brazen .....

and oh-h-brother!

WILLIAM HOLDEN..... *is smooth.....*

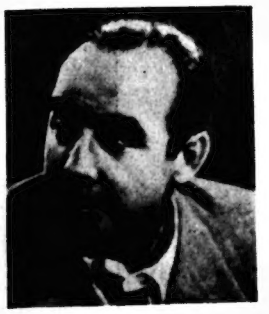
smart .....

smitten .....

and smoochy!

BRODERICK CRAWFORD.. *is rich.....*

raucous .....

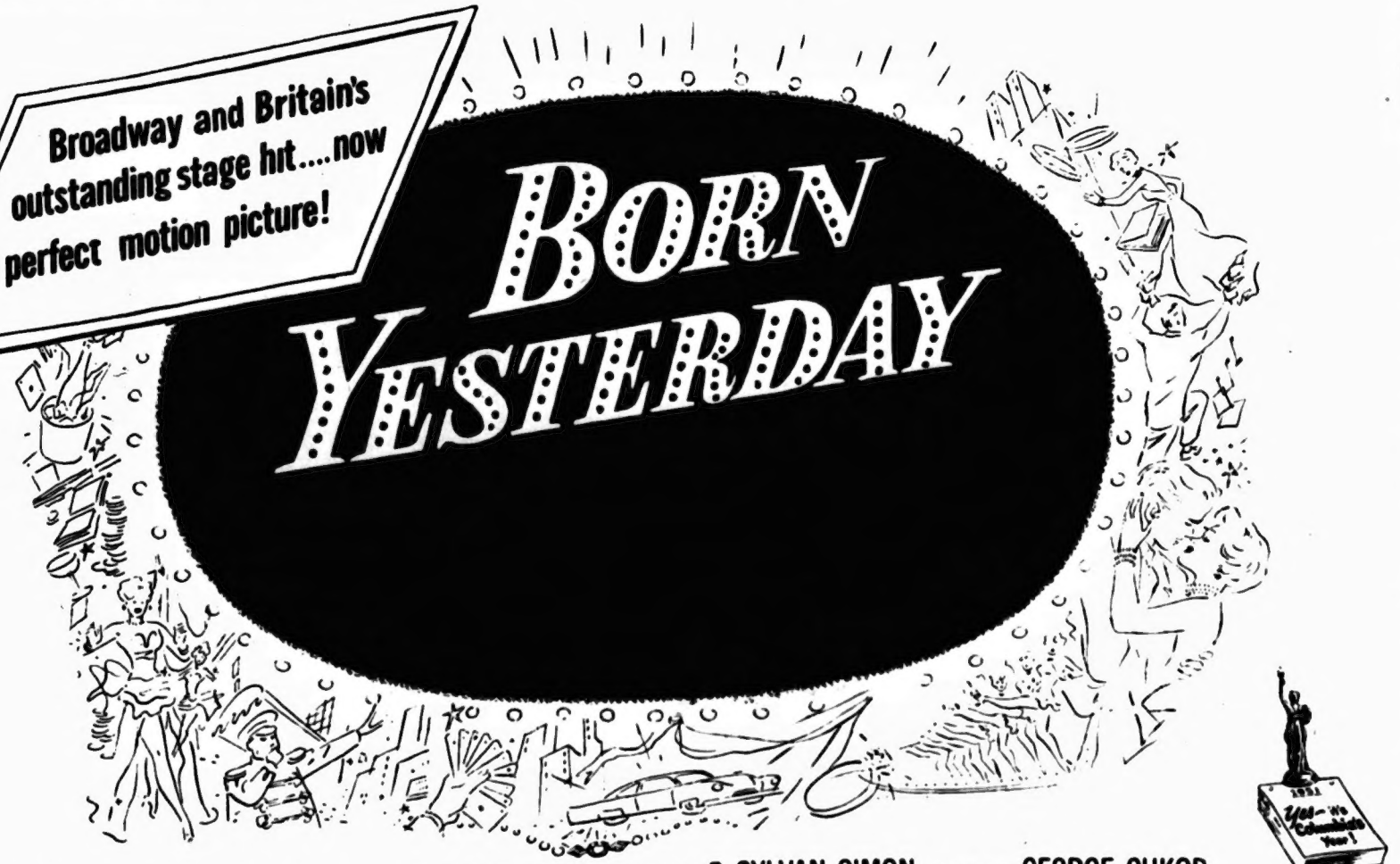


rowdy .....

and a riot!

Broadway and Britain's outstanding stage hit....now a perfect motion picture!

BORN YESTERDAY



Screen Play by Albert Mannheimer · From the Celebrated Stage Play by **GARSON KANIN** · Produced by **S. SYLVAN SIMON** · Directed by **GEORGE CUKOR**

Employees and friends at the National Screen Service buffet dance given by Arnold Williams to celebrate the company's silver anniversary

REDUCED PRICES SOUGHT

Concession for Holidaymakers?

AT a public meeting of townspeople at Rhyl, attended by persons concerned in the resort's tourist industry, it was agreed that an intensified campaign should be made this year to attract more holidaymakers in the early and late parts of the season—May and June, and September and October.

J. H. M. Owens, Rhyl Council's publicity chairman, who presided, contended that the best and surest way to attract early and late visitors was to "offer them reduced facilities."

Representatives of several amusement-catering companies in the town also offered to give "guaranteed concessions" to genuine, bona-fide holiday-makers in the early and late season, but insisted on operating full charges during June, July and August. Reduced prices suggested varied from 10 to 25 per cent.

The chairman and others suggested that kinema proprietors should be approached and asked to "co-operate" by allowing similar concessions at their various enterprises.

One Newport kinema has decided to admit old age pensioners at reduced prices in the early afternoon for five days in every week.

The Newport Town Council has expressed the hope that "other kinemas in the town would follow the example thus set for them."

Alterations Costs May Close Kinema

FOLLOWING representations by the Gaiety, Appledore, that the cost of alterations insisted upon by the local fire-prevention officer is prohibitive, the Bideford County Bench has agreed to the renewal of the licence for one month as a temporary measure.

If nothing can be done to make the position easier it is possible the kinema may then have to close.

FOUNDED BUTCHER'S FILM SERVICE

Death of F. E. Butcher

Frank Ernest Butcher, who died recently, aged 77, was the founder of Butcher's Film Service, the oldest film renting firm in the trade.

He joined his brother in the business of William Butcher and Sons, Ltd., in 1897, and was mainly responsible for developing its overseas photographic activities. Until 1937 he was a director of Ensign, Ltd.

A film library has been formed at Doncaster Corporation Art Gallery and Museum.

Big Dufay-Chromex Recovery Profit is Up to £39,019

By V. J. BURTT, The "Kine.'s" City Editor

ERIC LIGHTFOOT has managed a big recovery in the affairs of Dufay-Chromex, Ltd. Group net trading profit for the year to September 30 last amounted to £39,019, against a loss of £137,252. After other adjustments the adverse balance is reduced from £119,294 to £72,696.

From internal monthly records, business up to January, 1951, was also satisfactory, but owing to general conditions, Mr. Lightfoot can only indicate that, subject to unforeseen circumstances, results for the current year should at least be maintained.

The latest results are after providing £42,317 for depreciation. No provision is necessary for taxation owing to relief in respect of past losses. Reorganisation of the capital structure has again been postponed for at least another year.

Mr. Lightfoot is looking for best opportunities in the export market. In order to fill the special needs of this market, temporary additional finance is needed. No inherent difficulty exists as all the company's assets are unencumbered—other than the limiting conditions attached to the first and second preference shares.

Mr. Lightfoot suggests that it may be desirable to ask preference shareholders to consider releasing the conditions which prevent borrowing, so that the company may be permitted to take advantage of opportunities for beneficial trade as may occur from time to time.

ILFORD REPORT

100 Per Cent. Safety Film This Year

Consolidated aggregate profits of the Ilford group for the year to October last were £1,303,362 against £1,117,956, and the aggregate net profit £422,321 (£342,087).

Before the end of the year chairman James P. Phillips announced that all film manufactured including Cine film, will be on a safety base exclusively.

The value of the turnover increased by 20 per cent. compared with the previous year and both volume and value were records. The increase was sufficient to offset increased costs.

Turnover in the home market increased by 17 per cent., but the value of exports increased by as much as 29 per cent. The company is now responsible for more than half the exports of sensitised materials.

Mr. Phillips states that sales of colour film were increased although output was limited by coating capacity. Increased output is planned and additional types.

Increased prices are visualised if the Government begins allocating the scarce raw materials on some arbitrary basis.

Film Shares Quiet

Business was quiet in the film and kinema market during the past week but prices were well maintained in most instances. African Theatres rose 9d. to £4 and PCT 10 per cent. preference 9d. to 19s. 3d. Capital and Provincial News Theatres 5s. ordinary fell 6d. to par, on the proposed information of a shareholders' committee.

STEALING AND RECEIVING CHARGES

Other Persons Involved Say Police

"THERE are many inquiries to be made and there will be other persons involved," said Det. Saxby when at Marlborough Street Court he applied for the remand of David Archibald (68), stockkeeper, of Aubert Park, Highbury, who was charged before Mr. Paul Bennett, VC, with stealing at 142, Wardour Street three films, value £90, belonging to his employers, General Film Distributors, Ltd., in November last, and stealing one film, value £33, in December.

Also before the court was Charles Robert Spafford (40), chief operator, of Mount Road, Hendon, who was accused of receiving the films knowing them to have been stolen and similarly receiving in May, 1950, two more films, valued at £60, belonging to Northern Transport Agency (London), Ltd.

The accused were remanded on bail, each in his own recognisance in £50.

New Capital and Provincial Moves

On behalf of a group of shareholders, arrangements have been concluded by C. Norman Baker, FCA, whereby he hopes to appoint independent shareholders to the board of Capital and Provincial News Theatres, Ltd.

Acting as registrar on behalf of a group which is extremely dissatisfied with the conduct of the affairs of the company, Mr. Baker has obtained the support of the necessary more than one-tenth of the share capital, and has deposited a requisition for the holding of an extraordinary general meeting.

At that meeting it is intended to propose resolutions which it is believed will have the effect of securing to all shareholders those safeguards felt to be essential. When the meeting is convened, details of the situation will be forwarded to all shareholders.

The present board (ex Sam Seeman) requested the appointment of a receiver and asked for the suspension of dealings in the company's shares on the Stock Exchange in October last.

Since then, the board has passed the dividend for the latest year, adjourned the annual meeting, and put a sum of £48,000 to suspense account, a debit which requires a little more explanation. Shareholders were informed that when claims for the recovery of sums had been formulated, the meeting would be informed.

Howard Lovitt

Howard Robert D. Lovitt, assistant manager of the Gloucester Picturedrome, died at his home on February 16.

THE CEA GENERAL COUNCIL

Immediate Action Agreed On ABC and Pensioners

ABC is to be asked to receive an " immediate " deputation to reopen talks concerning old-age pensioners and special matinée prices. This was decided at last week's CEA General Council when a report from the general purposes committee was referred back.

C. H. WHINCUP did not think the paragraph went far enough in the light of the previous day's discussion, but members should know that the committee had not taken the matter lightly and further action was being taken. It had been the policy of the association for many years to object very strongly to any form of price cutting, and what recommendation were delegates going to take back to their branches?

In the past the introduction of 6d. matinées had very nearly brought disaster for big companies as well as small. Later in the report delegates would be hearing about the necessity for increasing prices and the two matters did not tie up. Also there were now gift schemes rampant with prizes of bicycles.

He was not trying to restrict exploitation, which was needed, as was full support of the " Better Business " campaign, but it was a poor manager who could not practice exploitation without gifts.

H. BROCKLESBY said a letter had been received from the old-age pensioners asking why they were not allowed in at cheaper rates. Their national organisation was interested and before very long by the ordinary process of competition they would be forced to make concessions. This was aggravated by the unilateral action of ABC and the circuit might be invited to consider, when taking such steps, what would be the effect on others.

CMA Awaiting a Lead

R. H. DEWES stated that the day before he had been asked what CMA proposed to do in view of the fact that ABC was operating this.

CMA was not considering the matter till after the present meeting as it liked to be aware of any recommendation put forward. At the committee it had been suggested that after a period ABC should be invited to reconsider policy and at that time every effort should be made to standardise the practice for old-age pensioners.

Was this the policy of the association and if so was the General Council recommending its members wherever possible to keep the *status quo* and avoid further concessions until a guide could be given?

The GENERAL SECRETARY said there was no recommendation from the committee other than what was in the paragraph. He had asked quite clearly if it were desired to retain freedom of action and it had been decided to approach ABC at some future time for reconsideration.

J. T. DAVIS indicated this would place the branch in a difficult position because there was a branch recommendation that prices should not be reduced except by mutual agreement in the branch. Yet there was a notice in the Press that CMA had reduced prices in Wolverhampton and with the present report they would want to know if the circuits were going to breach that old-standing agreement.

D. C. WALLS said the paragraph did not interpret what had been agreed. He had understood ABC was to be approached immediately with the information given at the committee meeting and ask if it would reconsider the matter in three months' time in the light of experience. Members would welcome a national lead.

Other delegates supported the views and opinions expressed that a deputation should wait immediately upon ABC.

C. P. METCALFE moved, seconded by C. CHIPCHASE, " That the paragraph be referred back with instructions to alter the word 'further' in 'a further approach should . . . to 'an "immediate" approach should.' "

This was agreed.

R. H. DEWES asked to reply to the two references of gift schemes and reduced prices in Wolverhampton. He explained that the prize of a bicycle was for competition for the National Safety First Council in co-operation *with*, not *by*, CMA and no one had anticipated there would be any objection for such a good cause as preventing accidents to children. Immediately reference had been made to it the day before he had agreed to examine the scheme in the light of the remarks put forward, and the conclusions would be conveyed to the association.

Secondly, the publicity on price-reduction in Wolverhampton was to be deplored because this was part of a survey being conducted by CMA to bring all prices charged by kinemas in the circuit into correct line. There had been no publicity on the various other increased prices made throughout the country in the circuit. Irrespective of the result of the examination being made, no further price-reductions would be made without consultation with the respective branches.

DANGER OF 1s PRICE GOING—(*Sir Alex King*)

The General Council approved the "floating penny" scheme for ET relief, reported exclusively in last week's KINE.

D. C. Walls was concerned about the seat prices under 1s., and felt that a way of considerably benefiting the group of kinemas most in need would be for 1d. to be added to seats below 1s. and that exhibitors should get the major portion of the 1d.

Sir Alexander King saw a danger of the 1s. price disappearing.

C. H. Whincup wanted an assurance that exhibitors would still be free to determine their own prices on a district basis, and this the general secretary had made quite clear was the case. He felt that the rigidity of some of the increased prices produced some very peculiar prices of admission which hampered work at the box-office.

General discussion followed, in which Messrs. Spencer-May, C. G. Bernstein and T. France took part. The report was received and adopted.

S.O Levy Cut Wanted

Blackpool Entertainments Association is endeavouring to secure a reduction in the charity contribution in respect of Sunday kinemas. A deputation from the association met the watch committee to discuss the subject a few days ago. The committee deferred its decision in order to ascertain the position in other towns.

"BFPA PLEA FOR HEAVIER FINES CREATES BAD WILL": RANK

J. ARTHUR RANK told the CEA General Council that the BFPA document on how the Films Act should be amended " was causing a lot of bad will " in so far as it referred to increase in fines. The delegates voted for direct action by the branches in protesting to the Board of Trade.

Discussion took place on the extracts, which had been circulated, from the submission to the Board of Trade by the British Film Producers' Association.

D. C. WALLS said that in addition to the protest it had been suggested should be made to the BFPA, a letter should be sent to the Board of Trade giving the CEA's observations on the proposals and at the same time the branches should also write to the Board of Trade. Was this being done?

SIR ALEXANDER KING thought it was far too late to say what was thought of the BFPA. But he would say, all he thought about it at the meeting of the Scottish branch. The document should be torn to shreds.

The GENERAL SECRETARY remarked that it was difficult to think anyone could not sink lower than to attempt to divert the course of justice in order that persons might be deprived of their livelihood and the suggestions were that a letter should also be sent to the President of the Board of Trade, a letter should also be sent to the British Film Producers' Association and a recommendation given to branches drawing their attention to what was happening and suggesting they take the matter up direct with the Board of Trade.

Sabotaging Unity

H. P. E. MEARS remarked that endeavours had been made to bring about good will and unity, but this action on the part of the BFPA sabotaged all such efforts. Such action must be taken care of and should be done forcefully.

D. C. WALLS moved, R. E. RICHARDS seconded, and it was unanimously agreed: " That the action outlined by the general secretary be taken."

J. X. PRENDERGAST said it was a matter of simple economics of the business that if producers realised what the attitude of the BFPA cost them in bad will, in sales resistance, they would eliminate the people who were responsible for creating it. It was impossible for exhibitors as buyers to raise any good will.

Exhibitors had to retaliate in kind and not good will. Every exhibitor wanted a strong and healthy British production industry and those exhibitors who showed no interest in British films were not part of the industry.

J. ARTHUR RANK pointed out that he had spoken on this matter the previous afternoon, and in view of a conversation he had had with Mr. Metcalfe later, he wished to make his position clear. The circuits had been asked by the Board of Trade to put in their proposals for amendments and he had done so as from the Rank Organisation.

It was not so much the recommendations of the BFPA about which he was worried as the way, outside the actual recommendations, they gave cause for complaint. No one could complain about the BFPA asking for severer penalties in a proved case of serious default, but he did not agree when they said fines should be increased. This was causing a lot of bad will.

Walsall Corporation is considering the purchase of the 330-seater Palace, The Square, Walsall, and for its conversion into a civic theatre and concert hall, at a cost of £8,000.

OLIVIER'S REMARKS CUT NO REAL ICE

D. C. WALLS, while appreciating what the general secretary had done to refute the remarks made publicly by Sir Laurence Olivier, told the General Council " this is not enough." Many branches would want to know what the Association was going to do about it.

The GENERAL SECRETARY pointed out that it might not have occurred to members that the objective was not confined to getting into the Press, but to the best method of dealing with the matter. If a Press conference were called what reaction would be obtained?

He had already ascertained from those present when Sir Laurence Olivier spoke that some of the Press had no intention whatever of taking up counteracting statements. This, obviously, was a first precaution before calling a Press conference.

He had also been informed that the speech had made no impression in quarters where it might have mattered.

Mr. Poole, at Edinburgh, had had an interview with the *Scotsman* which had published an excellent report.

It was time that members realised one man could not write 150 original letters—newspapers would not accept duplicated or syndicated copies—at a moment's notice. This required a big organisation with adequate staff.

What would be extremely effective would be for branches to organise themselves so that on such occasions 20 to 30 letters would immediately go to local papers which would be interested to publish views of their patrons.

So far as publicity went, the matter was dead, but head office had done everything that it was advisable and able to do.

The proceedings terminated.

Official Films Showing Pleases B of T

The following letter from the president of the Board of Trade was read and noted with appreciation: " The Lord President of the Council has mentioned to me his appreciation of your General Council's agreement to recommend that the members of your association should continue to show official Central Office of Information films under the monthly release arrangements. I understand that the Central Office of Information has already formally expressed to the council its appreciation of this, but I thought you would like to know how much the Lord President and the Ministers principally concerned with the individual films in question, appreciate the helpful part which you and your council have always played in this matter.—(sgd.) Harold Wilson"

Ministry of Food

A request from the Ministry of Food for exhibition of posters in foyers of kinemas concerning ration book distribution was agreed.

C

B·B·D

(BETTER BUSINESS DRIVE)

TALKS TO YOU

There's a Field Marshal's baton in every cinema manager's attaché case.

★ ★ ★ ★

The metaphors are a bit mixed, but there's a moral in them. The wisest "backroom boy" in the film industry said to us last night: "Every manager is, *in his own territory*, much more important than the managing director of his company — if only he'd realise it".

★ ★ ★ ★

Only the local manager can establish that personal contact which can make his cinema mean something really vital in the life of a town.

★ ★ ★ ★

One of the best managers we ever knew — and he *is* a managing director now, just to show you — once told us:— "I reckon there are 80 thousand people in this place, apart from children-in-arms. I only know 70 thousand of them so far — but give me time".

★ ★ ★ ★

Quite apart from fabulous prizes like a trip for two to Hollywood, or £750 cash, in the NATIONAL SHOWMANSHIP CONTEST, here is a great chance to reach out a bit nearer to that baton, because (take it from us) everyone who matters in this industry is watching the Contest.

★ ★ ★ ★

And here are a few suggestions from the Planning Committee:

(1) It is of foremost importance to get provincial newspapers to use "LET'S GO TO THE PICTURES" as a heading above film criticisms and/or advertisements. We think papers should co-operate by donating the space; but, if they won't, let each advertiser give up a minute portion of his space, to make room for the slogan to be boldly headlined.

(2) Jack Hutchison, our Liaison Officer, has persuaded Film Transport to display stickers on the windscreens of all their vehicles. Renters, equipment firms, etc., are being asked to do the same. Can you help?

(3) If you haven't already a suggestion box in your vestibule, try one. You'll get some fool ideas — and laughs — but you'll also sometimes get interesting and useful suggestions. Besides, it helps the customer's ego.

(4) The Artists' Self Help Association is anxious for co-operation from cinemas with foyers or lounges able to accommodate small exhibitions of paintings. This has been usefully tried out by exhibitors in several places. It may attract the "artistic" set who are not ordinarily good picturegoers.

(5) If you have influence with your local football club — of course you have! — get an announcement on its P.A. system:— "AFTER THE MATCH, LET'S GO TO THE PICTURES".

(6) "Sun" and "Comet" Comics, of Amalgamated Press, are running competitions for children, to identify film stars. Good promotional stuff. Please co-operate if approached by Amalgamated Press.

★ ★ ★ ★

These ideas, of course, vary in importance. Note them; AND SEND YOURS to Ralph Bromhead, 33 Bruton Street, W.1. "Ideas", said Dr. Johnson, "**are the beefsteaks of the intellect**". (And so much easier and cheaper to come by.) Ideas are also the "essential guts" of showmanship!

★ ★ ★ ★

MEET YOU AGAIN — B.B.D.

NORTH WESTERN

MEMBERS URGED TO RESIST HIGH NEWSREEL FEES

NORTH WESTERN CEA branch in Liverpool on Friday decided to circularise members advising them of a recommendation not to book newsreels at the increased prices demanded by the newsreel companies. J. F. Wood, jnr., presided.

Much of the discussion was of a recapitulatory character, it being pointed out that many exhibitors had abstained from booking newsreels, but the position had recently changed since the newsreel association had withdrawn the much spotlighted penalty clause.

R. H. GODFREY, JP, thought the CEA-KRS committee ought to be congratulated on its success in effecting a settlement of the newsreel dispute. He felt that it would now only be a matter of time before the sway of competition brought about a reduction from the present high prices. By the removal of the penalty clause the question was no longer a national one.

R. P. RUTHERFORD: But there is nothing in the settlement that affects the prices of news films.

A long discussion ended in the adoption of the resolution quoted above.

Vice-president Elect

The CHAIRMAN, on behalf of the branch, congratulated W. J. Speakman on being the only candidate for the vice-presidency. This would be his second "sentence." He deserved the branch congratulations.

"And commiserations," interpolated R. H. GODFREY.

MR. SPEAKMAN briefly replied.

Hon. Life Members

LLEW. EDWARDS proposed, and R. H. GODFREY seconded, the following notice of motion for addition to and alteration of CEA rules to be submitted at the next General Council meeting: "Honorary life members who shall have formerly been members of the association and who in recognition of meritorious service shall be elected by, and remain in membership, at the pleasure of the General Council; such members shall be entitled to all benefits save that they shall not be entitled to vote.

"Persons nominated as honorary life members shall sign an application form undertaking, if elected, to abide by the rules of the association."

It was explained that honorary life members, who would have the right to speak but not to vote, would pay their own travel expenses to association meetings.

L. EDWARDS: May hon. life members be elected to General Council?

W. J. SPEAKMAN: I understand so.

Quota Fines

The CHAIRMAN (J. F. Wood, jnr.) made caustic reference to a statement published in the name of BFPA to the effect that exhibitors who appeared before the courts for quota offences were let off with fines that were too light. It was also suggested that the powers to inflict penalties should be transferred from the courts to the Board of Trade.

"Here you have a case where BFPA is virtually trying to put us out of business," added Mr. Wood.

Lancashire C.C. Licensing Proposals

R. P. RUTHERFORD referred to the Lancashire County Council's recommendations to local licensing courts. These had come before the Ashton-in-Makerfield justices, whose chairman announced there would be no additions to the conditions of the licence without consultation with representatives of the trade. The clerk would supply a copy of the conditions for discussion.

GENERAL COUNCIL

No Change in Film Report

THE Legal, Finance and Parliamentary Committee has considered suggestions made for altering either the total number of marks or variations in the allocation of Film Report marks, and has decided that no particular case is made out for a change. Members by now are fully accustomed to the Film Report and to its marks.

The suggestion that the report should give greater indication as to whether a film is of universal appeal or is good for the masses, industrial audiences, and so on, will be passed to the viewers.

The General Council of the CEA "noted with satisfaction" a letter in which A. Robens, Ministry of Fuel and Power, invited Mr. Knopp to "convey to the General Council the Government's appreciation of its valuable co-operation in placing its unrivalled facilities for visual presentation of the problem at the Government's disposal and its co-operation in the production of the trailer." Mr. Robens concluded: "May I also add my thanks to yourself, without whose personal interest this co-operation could not have been secured."

Six months' notice to determine the present national agreement has been received from NATKE. The CEA has come to the conclusion that NATKE's fresh submissions for a national agreement are to be circulated to the branches. It was also decided that a sub-committee of ten (consisting of the officers, two circuit representatives, W. Berriman, D. C. Walls and G. Singleton) should meet NATKE and discuss an agenda of future negotiations, following which they should report back to the CEA for further instructions.

Passed to REP

An application was received from Granada Theatres concerning the supply of television newsreel material by the BBC for which the CEA approval to the BBC supplying had been suggested by the BBC.

There is no suggestion of exclusive rights, the CEA General Council was told, because it has been made abundantly clear that whatever is supplied to Granada Theatres by the BBC will be available for other exhibitors. In view of the fact of the agreement as between the trade emanating from the REP Committee, any variations should be the subject to a preliminary inquiry to the members of the REP Committee, the General Purposes Committee said.

F. A. PRIOR was of the opinion that the intention concerning honorary life members was wider than reported. He and other members of the committee thought it applied not only to members of the association but should refer to services to the industry.

The GENERAL SECRETARY did not dispute there had been discussion on these lines, but the actual report was based on an explanation he had given summarising what was wanted. The point had been solely to keep in membership those who had served the association and exhibitors generally and in view of the urgency of having the necessary alteration of rule ready for the annual meeting, the wider issues which would need consideration could be left over and put forward again during the year.

R. C. FREEMAN thought the honorary or life members should be permitted both to speak and vote.

H. P. E. MEARS pointed out that the CEA was an association for the protection of its members. It would be very nice to listen to the advice of such members, but they should not be permitted to vote and to open the door to people outside was to invite the possibility of individuals from other bodies becoming members.

D. C. WALLS agreed that it would be wrong to permit such members to vote because that would upset the balance of the branch membership of the General Council, but it would be a good thing to have the wisdom of the older members left within the association.

Received and adopted.

Your Films

On These Pages is News from Renters Concerning Product and Sales Personalities

THE SENSITIVE CENSOR—Double bills have been doing extremely well in both the Piccadilly precinct and on general release; in most cases a western has been included in the programme. Yet despite their ever increasing popularity, the censor has been very sparing with the "U" certificate. In the past "horse operas" have always been considered a law unto themselves and, for all their fights, killings, and slinky saloon sirens, harmless for children. I cover every one but I'm hanged if I've noticed any moral deterioration in recent outdoor fare. To my uninhibited mind nothing can be more bracing than a stirring western, particularly if in colour. Come now, Mr. Censor, don't be a spoil sport and make things more difficult for the box-office than they already are, or rob the kids of one of their greatest treats.

Last week I mentioned some of the long distance records in the West End. I omitted "Manon" (Grand National) which is now in its twenty-third week at Studio One, Oxford Street, and, what's more, it's still going strong. The KINE. stressed its box-office potentialities when it ran into censor trouble some time before its official Press and trade show and can therefore claim some share in its spectacular triumph. Incidentally, the success of "Manon" has caused many exhibitors who do not normally play foreign films to sit up and take notice, and I can truthfully say it has clicked wherever it has been shown. "King Solomon's Mines" (MGM) was recently displaced at the Empire by "Kim" (MGM), but it has now taken on a new lease of life at the Ritz. Although this is only February I am sure the Technicolor screen version of Rider Haggard's novel will be one of the highest grossers of the year.

★Two new arrivals, *"Our Very Own" (RKO-Radio) now playing concurrently at the Gaumont, Haymarket, and the Marble Arch Pavilion, and *"The 13th Letter" (Twentieth Century-Fox) top of the bill at the Odeon, Marble Arch, are of great interest, for each is its renters' starred showmanship offering of the month. The chances of both are good and I hope to report on their progress in the next issue.

Josh Billings

PRE-RELEASES AND RELEASE DATES

REPUBLIC PICTURES will hold the gala première of its new John Ford production, "Rio Grande," starring John Wayne and Maureen O'Hara, at the Carlton, Haymarket, S.W.1, on Friday, March 2.

With a supporting cast consisting of Claude Jarman, jun., Ben Johnson, Harry Carey, jun., J. Carroll Naish, Victor McLaglen and Chill Wills, this is the first John Ford picture released by Republic under their new contract.

This première climaxes a week of celebrations commemorating the opening of Republic House, in Soho Square.

"Rio Grande" has broken all records in the States.

* * *

Second Eros subject for presentation in the West End this month is Lewis Milestone's war drama, "A Walk In the Sun," starring Dana Andrews and Richard Conte, which opens at the Plaza tomorrow (Friday). It spotlights a small sector of the Italian campaign and a group of men who struggled, without officers, to take a local objective.

The Tempean film, "Quiet Woman," starring Derek Bond and Jane Hylton, will also be included in the programme.

* * *

"Atom Man versus Superman," Columbia's sequel to the record-breaking serial hit, "Superman," which was played by more than 1,300 kinemas in the United Kingdom and Eire, will open in London's West End on Monday, May 7, at the Cameo, Charing Cross Road, W.C.2.

It has already been pre-released at the Regent, Blackpool, and the Palladium, Lancaster.

* * *

"Rocky Mountain," Warner's adventure story, starring Errol Flynn, Patrice Wymore and Scott Forbes, will open at the Warner Theatre, Leicester Square, W.C.2, today (Thursday).

The picture is about a Confederate patrol's last stand against a horde of Indian attackers. Patrice Wymore makes her debut as "straight" actress in "Rocky Mountain." Scott Forbes has made several films in England under the name Julian Dallas. William Keighley directed.

"The Flame and the Arrow," in Technicolor, starring Burt Lancaster and Virginia Mayo, will be generally released on Monday, February 26. At the Warner Theatre, where it was scheduled for two weeks but had to be held for five, the picture chalked up the best business in two years.

* * *

On Monday (February 26), GFD will release Universal-International's Technicolor western drama, "Kanzas Raiders," on the GB circuit. Brian Donlevy and Audie Murphy have the leads.

Also on Monday on the G-B circuit, GFD release, "The Dark Man," which has just completed a successful three weeks' season at the Odeon, Marble Arch, W.1.

Shot mainly on location in the Hastings area and within the area of the Lydd ranges, "The Dark Man" is a murder mystery starring Maxwell Reed, Edward Underdown, Natasha Parry, William Hartnell and Barbara Murray.

* * *

RKO-Radio's reissue of "The Hunchback of Notre Dame" is attracting first-class business on its London general release, and is already following hard in the footsteps of the 1950 reissues of "Gunga Din" and "Top Hat," both of which were top successes.

* * *

International's FD's "Bandit General," starring Paulette Goddard and Pedro Armendariz, will open for an indefinite West End run at the London Pavilion, Piccadilly Circus, W.1, tomorrow (Friday).

* * *

Darryl F. Zanuck's "All About Eve," co-starring Bette Davis, Anne Baxter, George Sanders and Celeste Holm, after an eight-week record-breaking run at the Gaumont, Haymarket, and now out on general release, has returned to the West End and will play a second week at the New Gallery, Regent Street, W.1.

MUSIC FOR ALL IN "HAPPY GO LOVELY"

March 1 Trade Show

FOUR main musical sequences support the entertaining backstage story of "Happy-Go-Lovely," the Associated British-Marcel Hellman production in Technicolor which Associated British-Pathé is showing to the trade on March 1, at Studio One, Oxford Street, W.1.

Set in Edinburgh during the Festival season, "Happy-Go-Lovely" opens with the "MacIntosh's Wedding" ballet-and-song fantasy. Dancing star Vera-Ellen makes her first singing appearance with the "One, Two, Three" Waltz in a colourful Italian garden setting, and later dances and sings to "Would You, Could You?" which forms the picture's theme tune. The last musical sequence is the "Piccadilly Fantasy," a sophisticated modern ballet.

The music was composed by Mischa Spoliansky and played under the direction of Louis Levy. Jack Billings arranged the dance sequences, and the ballet scenes are the work of Pauline Grant. Vera-Ellen's co-stars are David Niven and Cesar Romero.

"The Dancing Years" at Miami

The Associated British Technicolor production, "The Dancing Years," opened last Thursday at the Colony Theatre, Miami Beach. The U.S distributors are Stratford Pictures.

JAROFD Helps Export Drive

Overseas branches of the J. A. Rank Overseas Film Distributors are helping the export drive for Britain by distributing a short film advertising this year's BIF, which opens in London and Birmingham in March. These arrangements have been made at the request of the British Embassies.

"CINDERELLA" IN THE NORTH

RKO-Radio's presentation of Walt Disney's CINDERELLA and SEAL ISLAND at Newcastle was followed by a reception where exhibitors met Joe Vegoda, RKO's general sales manager, Cyril Edgar, director Walt Disney Organisation, and David Jones, RKO's publicity director. In the picture above can be seen, C. Dawe, H. M. Young, R. Shepherd, J. McHarg, jun., F. Lashford, D. Nichol, J. Stoddart, Miss Y. Scott, E. Stephenson, Miss E. Shepherd, W. Young, R. Smith, H. Beal, H. Griffiths, G. Parker, J. McHarg, R. Craven, G. Sanderson, David Jones, Joe Vegoda, W. Lashford, The Lord Mayor of Newcastle, F. Tabrah, Cyril Edgar, M. Curry, J. B. Arnott and E. Grantham. At Glasgow a similar reception was held. In the picture on the left can be seen, Arthur Matthews, Palace, Greenock; George Taylor, Taylor's Circuit, Glasgow; Jack Hamson, Hamson's Circuit, Glasgow; J. Vegoda (RKO, London), and Eddie Burns (RKO, Glasgow)

WAR AND THE WEST IN U-I SUBJECTS

UNIVERSAL-INTERNATIONAL has bought "The Great Companions," an original story by writer-producer Gene Markey, who has just returned from a three-year trip to Europe.

Set in Michigan in 1904, "The Great Companions" concerns a young doctor who befriends a small orphan and gets into considerable trouble when he refuses to return the boy to the orphanage.

The picture will be produced by Aubrey Schenck, and Martin Berkeley will write the screenplay.

Richard Tregaskis, war correspondent and author of "Guadalcanal Diary," has been signed by Universal-International to write the screenplay for a story in praise of the men of army transport.

It will be filmed under the title "Red Ball Express" and is scheduled for production by Aaron Rosenberg this summer.

Howard Duff's first picture for Universal-International since the accident in which he broke his leg four months ago will be the Technicolor western, "The Cave," based on an original western story by Elizabeth Wilson.

Set in Arizona in the 1880s, "The Cave" will be produced by Leonard Goldstein and directed by William Castle, and is to go before the Technicolor cameras in two weeks' time.

Leeds branch of NATKE is holding its second annual dance in the Scala Ballroom on Tuesday, February 27, from 9 p.m. to 2 a.m., when for the convenience of patrons late transport has been arranged.

Southampton's Continental Experiment

Two Italian films are to be shown commercially as an experiment at the Atherley, Southampton. The first will be "Bitter Rice," on April 19; and "Bicycle Thieves" will follow on May 3, both films probably on three-day bookings.

Van Johnson explains to stewardess Jane Wyman and sleepless passenger Bonnie Kay Eddy, the real significance of the Milky Way in this scene from MGM's gay comedy, THREE GUYS NAMED MIKE, which opened at the Empire, Leicester Square, W.C., on Monday

CARL STACK TO TOUR WITH "HORNBLOWER"

CARL STACK, general sales manager of Warner's, plans to attend the countrywide trade screenings in April and early May of "Captain Horatio Hornblower, RN," the British film in Technicolor starring Gregory Peck and Virginia Mayo.

Mr. Stack will start his tour by visiting Glasgow where the trade show will be held on Tuesday, April 17. On this same day the film will be on view to exhibitors in London, at the Palace Theatre at 2.30, when the managing director, Arthur Abeles, will be present.

The London and Glasgow trade viewings will be held five days after the Royal world première of "Captain Horatio Hornblower, RN" at Warner Theatre, Leicester Square, W.C.2.

Blakeley to Handle Adelphi in Lancs

Arrangements have been completed by Arthur Dent for John E. Blakeley, of Manchester, to handle all Adelphi films for the Lancashire territory. Mr. Blakeley tells the KINE. that he hopes shortly to announce a series of trade shows of Adelphi's new product.

Exhibitors in the territory are invited to communicate with Mr. Blakeley at 3, The Passage, Manchester. Tel.: Manchester, Blackfriars 1023.

"No Orchids" in New York

Renown's "No Orchids for Miss Blandish," British gangster melodrama which aroused controversy and criticism when it was first shown in this country, is to have its New York premiere on February 24, at the Globe Theatre, on Broadway, and its presentation there is being backed by a big exploitation campaign.

Renown's New York offices has completed tie-up arrangements with the publishers of the novel on which the film is based, as well as with music publishing companies who will handle the songs featured in the film.

GFD to Show "The Browning Version"

Next Tuesday (February 27) GFD will trade show Terence Rattigan's study of school life, "The Browning Version," at the Odeon, Leicester Square, W.C.2, at 10.30 a.m.

Starring Michael Redgrave, Jean Kent and Nigel Patrick, "The Browning Version" was produced by Teddy Baird and directed by Anthony Asquith at Pinewood.

More JARO Name Changes

Further name changes in the overseas distributing organisation of JARO are:—

The Italian branch company now becomes J. Arthur Rank Film Distributors (Italy) SPA. In Hong Kong and also in Pakistan the companies will now be known as J. Arthur Rank Overseas Film Distributors, Ltd.

QUOTA SHORTS MUST RATE ON EARNINGS

ASFP Tells B of T

SHORT-FILM makers want the Board of Trade to bring in a scheme whereby kinemas cannot count short films as quota unless they pay a specified percentage of takings for them. This is recommended in the ASFP proposals for amending the Films Act, published last week.

These are the main points of the document:—

When the 1948 Act was before Parliament there was a great deal of support for the principle of establishing minimum rentals for shorts and documentaries. Whatever may be the method of payment for these films—whether by a certain sum per booking or by a share of the box-office receipts—ASFP regards the establishment of minimum rentals as the only possible means of ensuring successful distribution for them.

ASFP suggests that eligibility for quota should be directly related to earnings, and that no supporting film should count for quota purposes if the amount paid by the exhibitor to the distributor is less than a certain minimum amount per day's booking or a minimum percentage of the box-office receipts.

Exhibitors' Quota

The present practice of fixing the quota percentages annually should be discontinued. Quotas should be fixed on a steadily progressive basis for not less than three years ahead so that producers may know the minimum statutory provisions to which they can gear their production programmes.

In regard to supporting films, ASFP is of the opinion that the present percentage (25 per cent.) is too low; it should be raised at once to 33⅓ per cent. and stepped up progressively to not less than 50 per cent. over a three-year period.

Exemption

The exemption of kinemas taking less than £100 per week from quota obligation should be withdrawn at least so far as supporting film quota is concerned.

Quota legislation should be properly enforced and that the penalties for default should be more severe and should be related to the degree of quota default.

The abolition of renters' quota in 1948 was a grave mistake in policy. "We should like to see a revival of this form of quota, which we believe to be of great benefit to British producers, particularly those who make supporting films," the short producers say.

Films Council

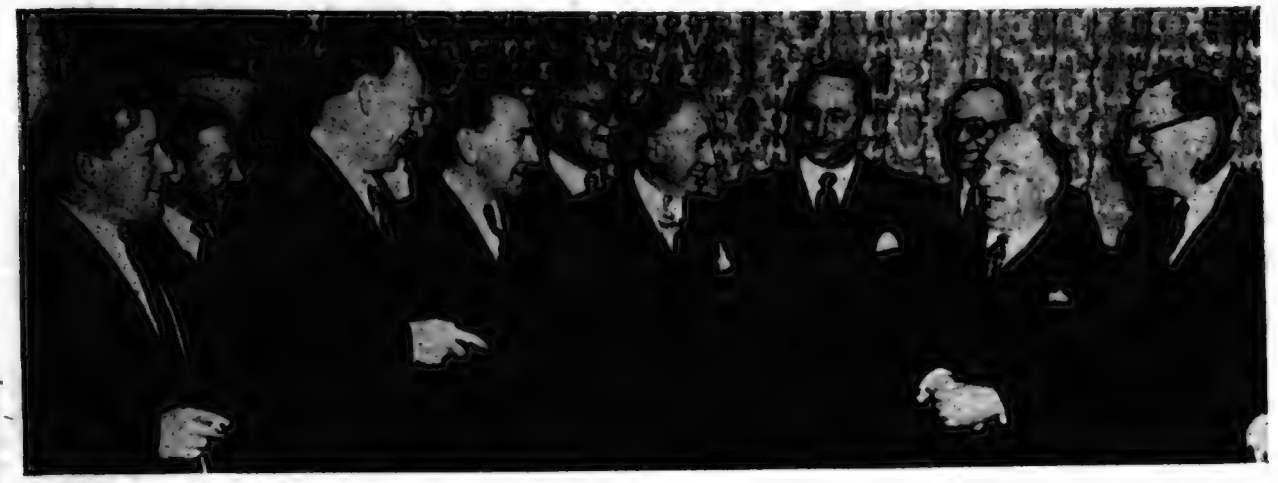
The representation of producers on the Films Council should be increased and there should be not less than two persons appointed who are actually engaged in the production of shorts and documentary films. The present high proportion of persons representing other interests as compared with production interests should be corrected.

Sale Prices Were Not High Enough

Negotiations for the sale by private treaty of the Coventry and Elysian kinemas, Bradford, are being conducted by Harris and Gillow.

At the auction in Leeds on February 14 the properties were first submitted in one lot and were withdrawn. Subsequently they were re-offered in two separate lots, the Coventry being withdrawn at £11,000 and the Elysian at £7,000.

The telephone number of Republic Pictures' Leeds branch has been changed to Leeds 31014-5.



Distinguished visitors at ABPC Studios, Elstree: J. H. Wallis, Robert Clark's personal assistant; Hamilton G. Inglis, producer; D. J. Goodlatte, managing director of ABC; Robert Clark, executive director in charge of production; Vaughan N. Dean, Studio general manager; Lord Lucas; C. J. Latta; S. K. Lewis, PRO to the corporation; Tom O'Brien, MP, and Dr. Eric Fletcher, MP

Northern Managers Disagree with Sheffield "Press Ban"

AND HAVE SOME DOUBTS ABOUT NEW RULES

MEMBERS of the Northern branch SCMA at their February meeting were not at all in favour of the Sheffield branch motion which, they felt, could be interpreted as precluding any branch from communicating information to the Press.

Frank White (chairman) and Ted Smith thought that the intention was merely to ensure that statements by the general secretary should pass through the filter of the executive. The meeting agreed, however, that very careful consideration was necessary before the society was committed to a system calculated to hold up society news until it was "as dead as frozen mutton."

Jim Elliott (delegate) said: "I will never agree to a Press ban. This society cannot prosper divorced from Press publicity. The trade Press has never been against us. It has reported us fairly and accurately. The worst we have to fear is that the Press should ignore us."

Fear of Fait Accompli

Austin Green (secretary) admitted that he was a little uneasy about a phrase in a Head Office circular intimating that the Hull branch had accepted the National Executive's recommended rule amendments "which are now in the hands of the printers." Did this mean that because Hull had sponsored the executive's recommendations new rule books were being printed embodying the amendments as accepted?

George Oxley feared that they were to be presented with a *fait accompli*, and reiterated his view that all proposed amendments to rule should be tabled earlier so that branches might have fuller opportunity to study and clarify the issues.

The general view, however, was the reference to "printers" could mean only that the agenda, incorporating motions for amendment of rules, were being printed.

Ted Smith foresaw trouble and unnecessary delay in the success of the CEA in eliminating the "independent" chairman of the conciliation board. "It means," he said, "that we shall get a CEA chairman who may be sincere, but could hardly be unbiased."

A statement from the floor that some members were disappointed at the failure to get for managers working on statutory holidays the same terms as had been conceded to staffs evoked a long discussion. Opinion, generally, was that (1) the relevant clause excluded managers in receipt of three weeks' holiday and that the "better conditions" clause might not apply to them and (2) that, as for the others, the general result would be, in the smaller halls, one day's pay instead of two for working the [*sic*] national holidays enumerated.

A member employed specifically as a relief manager said that he had been notified that he would not be entitled to subsistence allowances if he was able to return home each night. Was this right?

He was advised that unless he had, in that appointment, been paid subsistence allowance previously, he was not entitled to it under the agreement. It seemed harsh that a man who would obviously have to buy meals should not be reimbursed, but there it was. No doubt the anomaly would be the subject of further negotiation.

Another member wanted to know if compulsory meal breaks were included in the 48-hour week. He was told: "No. The 48 hours are those actually worked. Time taken for meals is not working time within the meaning of the clause."

After contrary opinions had been expressed on the correct answer to the query: "A manager can nominate a 'responsible person' to take charge in his absence. Who is a 'responsible person,' and to whom is he responsible?"

Members felt that, since the point was of importance to all of them and the law relating to delegated authority was so tricky that an expert legal opinion should be sought.

The chairman wound up the meeting with an appeal for an all-out effort to get managers into the society.

"Actually, we have made no real progress since the first agreement," he said. "That is a consequence of our numerical weakness. Our own branch, which once recorded 181 members, declined last year to a paid-up membership of only 42. It is approaching the 100 mark again; but to command a proper influence with the CEA it should have 300 or more members."

It was announced that the second kinema ball of the season would be held on March 16 instead of March 2.

MPs WATCH ABPC WHEELS GO ROUND

LORD LUCAS, who is the Government spokesman on film matters in the House of Lords, was among a distinguished party that visited the Associated British Studios at Elstree last week.

Robert Clark, executive director in charge of production at Elstree, arranged the visit with Tom O'Brien, MP, general secretary of the National Association of Kine. and Theatre Employees. Lord Lucas and Mr. O'Brien were accompanied by C. J. Latta, managing director of Associated British Picture Corporation; D. J. Goodlatte, managing director of Associated British Cinemas; Dr. Eric Fletcher, MP, deputy chairman of the Corporation; and S. K. Lewis, public relations officer.

The party was welcomed at Elstree by Mr. Clark and members of his executive, who included Vaughan N. Dean, general manager; J. H. Wallis, Mr. Clark's personal assistant; H. G. Inglis and A. H. Goatman. They were entertained to cocktails in Mr. Clark's private office after making a tour of the £1,000,000 Elstree plant.

Before lunch, the party also paid a visit to the set of the Friese-Greene picture, "The Magic Box," where Lord Lucas was given an interesting insight into the technicalities of the making of the picture by producer Ronald Neame and director John Boulting. Lord Lucas and the party also met members of the cast.

Afterwards, Lord Lucas and Mr. O'Brien met the joint works committee and discussed many aspects of production and problems of the industry in general.

CMA's APPEAL FOR COMFORTS FOR KOREA TROOPS

A CMA scheme to collect comforts for British troops serving in Korea is to be started in Odeon and Gaumont kinemas on February 26.

The collection, organised in consultation with the War Office, will last three weeks.

The War Office has approved a list of comforts which it is proposed to collect. It includes handkerchiefs, writing materials, pens, books and magazines, socks in Service colours, combs, pipes, toilet requisites, torches, musical instruments, sports gear, metal mirrors and indoor games.

Local civic authorities and newspaper editors are being asked to support the appeal. Leading stores will also be brought into the campaign, wherever possible, and their help is being sought in the supply of packaging materials.

Managers will work with local WVS members in sorting and packing the gifts received. Donations of knitting wool will be handed over to the WVS.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Admiral Was a Lady, The (United Artists)—U.S.	86 min. (U)	Edmond O'Brien, ... Wanda Hendrix, Rudy Vallee.	Long-winded farcical comedy illustrating the antics of four inhibited ex-army airmen who go to great lengths to dodge work. Laughs negligible and sentiment forced.	Light booking solely on cast (CC).
Down with Riches (Abbasso La Richezza) (Archway)—Italian.	... 180 min. (A)	Anna Magnani, ... Vittorio de Sica.	An amusing, well-acted comedy dealing with a rich fruit vendor and a count who keeps her out of prison.	Good advanced hall booking.
*Drake's England (Anglo-Amalgamated)—British.	... 37 min. (U)	Commentary by ... Hugh Falkus.	Friendly British travelogue covering England's picturesque and storied West Country. Tale agreeable, commentary clear and photography adequate.	Good quota featurette (CC).
*Files from Scotland Yard (International)—British.	56 min. (U)	Reginald Purdell, ... Moira Lister, Louise Hampton.	Scrappy "three for the price of one" novelty crime melodrama. Indifferent presentation and weak follow-through spoil its chances.	Second for the uncritical (C).
Gambling House (RKO-Radio)—U.S.	... 80 min. (A)	Victor Mature, ... Terry Moore, William Bendix.	Romantic crime melodrama, set on the borders of gangsterdom. Vigorous acting by co-stars. Staging adequate.	Reliable star and title "thick ear" (NC).
Hi-Jacked ... ... (Exclusive-Lippert)—U.S.	... 67 min. (A)	Jim Davis, ... Marsha Jones, Ralph Sanford.	Pocket romantic crime melodrama, staged for the most part on the open road. Plot holding, team work good and thrills and backgrounds convincing.	Good pint-size "second" (C).
Holiday Rhythm (Exclusive-Lippert)—U.S.	... 55 min. (U)	Mary Beth Hughes, David Street, Wally Vernon.	Screen musical revue introducing a number of clever and entertaining American radio and vaudeville acts. Presentation adequate and footage handy.	Sound novelty "second" (CC).
Last Frontier, The (Exclusive-Lippert)—U.S.	... 12 episodes of 1,600 ft. approx.(U)	Lon Chaney, jnr., Dorothy Gulliver, Francis X. Bushman.	Rip-roaring matinee western about gun-running to the Indians. Rousing action, fights and chases will satisfy youngsters.	Good matinee attraction (CC).
*Pool of London (GFD)—British.	... 86 min. (A)	Bonar Colleano, ... Earl Cameron, Susan Shaw.	Outstanding semi-documentary romantic crime melodrama, centring upon the Pool of London. Story gripping and comprehensive, emotional overtones tender, acting first class, climax spectacular and photography brilliant.	Excellent British booking (NC).
†Red Stallion in the Rockies (AB-Pathe)—U.S.	... 82 min. (U)	Arthur Franz, ... Jean Heather, Ray Collins.	Wild-horse romantic comedy melodrama in Cinecolor, reinforced by a novel and exciting elk interest. Spectacle good and human angle appealing.	Good "double bill" for "the populars" and family (CC).
Rocky Mountain (Warner)—U.S.	... 81 min. (U)	Errol Flynn, Patrice Wymore, Scott Forbes.	Civil War romantic melodrama. Characterisation impressive, love interest appealing and foray with Indians fine.	Very good star outdoors (CC).
Steel Helmet, The (Exclusive-Lippert)—U.S.	... 83 min. (A)	Gene Evans, ... William Chun, Robert Hutton.	"Blood and guts" Korean war melodrama sturdily built from headline material. Thrills realistic, emotional angle compelling and characterisation and direction first class.	Outstanding war epic (C).
*To Have and To Hold (Exclusive)—British.	... 63 min. (A)	Patrick Barr, ... Avis Scott, Richard Ayres.	Romantic comedy melodrama, staged in one of England's stately homes. Sacrificial story somewhat far-fetched and acting uneven, but sentiment evergreen and backgrounds good.	Passable "support" for other than the sophisticated (C).
Western Pacific Agent (Exclusive-Lippert)—U.S.	... 61 min. (A)	Kent Taylor, ... Mickey Knox, Sheila Ryan.	Meaty romantic crime melodrama, telling of the homicidal actions of a hobo turned hold-up man. Acting adequate, action fast and light relief popular.	Reliable "second" for other than family audiences (NC).
REISSUES				
Delightfully Dangerous (New Realm)—U.S.	92 min. (U)	Jane Powell, ... Ralph Bellamy, Constance Moore.	Escapist musical with slight plot, which introduces both classical and jive tunes. Reviewed in "Kine," April 5, 1945.	Handy second (C).
Devil's Pipeline, The (Eros)—U.S.	... 66 min. (A)	Richard Arlen, ... Andy Devine, Jeanne Kelly.	Robust adventure comedy melodrama first reviewed in "Kine," December 4, 1941.	Average industrial second (C).
Frontier Badmen (Eros)—U.S.	... 77 min. (U)	Robert Paige, ... Anne Gwynne, Diana Barrymore.	Hearty western set in early post Civil War Texas. Reviewed in "Kine," April 20, 1944.	Acceptable western (CC).
Nightmare ... ... (Eros)—U.S.	82 min. (A)	Diana Barrymore, Brian Donlevy, Henry Daniell.	Espionage adventure comedy melodrama, originally reviewed in "Kine," December 24, 1942.	Average programmer (C).
Saint in New York, The (RKO-Radio)—U.S.	69 min. (A)	Louis Hayward, ... Kay Sutton, Sig Rumann.	Sturdy thriller melodrama about "The Saint." Originally reviewed in "Kine," July 14, 1938.	Good double bill (NC).
Tarzan's Desert Mystery (RKO-Radio)—U.S.	69 min. (U)	Johnny Weissmuller, Nancy Kelly, Johnny Sheffield.	Exuberant Tarzan adventure comedy melodrama originally reviewed in "Kine," February 10, 1944.	Good title and star booking (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

* British Picture. †In Colour.

Reviews for Showmen: *Edited by Josh Billings*

POOL OF LONDON

General FD-Ealing. British (A). Featuring Bonar Colleano, Earl Cameron and Susan Shaw. Produced by Michael Balcon. Directed by Basil Dearden. Screenplay by Jack Whittingham and John Eldridge. Director of photography, Gordon Dines. Musical director, Ernest Irving. 7,702 feet. Release not fixed.

OUTSTANDING semi-documentary romantic crime melodrama, centring upon the mighty, bizarre and forbidding Pool of London. Its story deals with two merchant seamen, one white and the other coloured, who get into bad company and fall foul of the police during a shore week-end, and virile, shrewdly varied action is subtly underlined by touching "colour bar" sentiment. It leaves nothing out, yet, despite its many cross-sections, development is both incisive and crystal clear. Definitely another highly successful Ealing attempt to put our vast city on the box-office map, it's easily the equal of "The Blue Lamp." Excellent British booking.

Story.—When his ship discharges her cargo in the Pool of London, Dan, a slick young seaman, is caught trying to smuggle nylons to his girl, Maisie. Once bitten, twice shy, he gets his pal Johnny, a trusting coloured boy, to accept other missions. While at a music-hall, Dan becomes involved with a tough bunch and agrees to take "something" to Rotterdam for one hundred pounds. When he obtains the stuff and visits Maisie, he discovers that he has stolen diamonds in his possession and that he is in danger of being arrested for the murder of a watchman. Meanwhile, Johnny makes friends with Pat, cashier at the music-hall. Tempted by Maisie, Dan arranges for the innocent Johnny to slip the loot aboard, but after a desperate fight with the actual thieves his conscience smites him. He relieves Johnny of the diamonds and gives himself up. Sally, his latest girl friend, promises to wait for him.

Production.—The picture goes as far afield as Greenwich, visits St. Paul's Cathedral, local low joints and tenements and stages a terrific chase through Rotherhithe Tunnel. The backgrounds, superbly photographed, fit the action perfectly, while the honest, romantic sentiment, mainly hingeing on the colour question, is handled with commendable discretion. The cast is impeccable, too. Bonar Colleano acts with vitality and wins some sympathy as Dan, Earl Cameron is first-class as Johnny, and Susan Shaw, Moira Lister and Renee Asherson register in contrast as Pat, Maisie and Sally. Big thrills are, of course, intermittent, but the film is about London's seamy side, not Chicago's! In all, grand reporting and tip-top entertainment.

Points of Appeal.—Holding and intriguing story, tender emotional overtones, very good characterisation, authentic backgrounds, magnificent river "shots" and arresting title.

THE STEEL HELMET

Exclusive-Lippert. American (A). Directed by Samuel Fuller. Featuring Gene Evans, William Chun and Robert Hutton. 7,589 feet. Release not fixed.

"BLOOD and guts" Korean war melodrama, sturdily built from headline material. It follows the grisly, nerve-shattering adventures of a bunch of GIs operating well in advance of HQ and underlines its horrors with touching sentimental asides hingeing on the deep attachment of a tough sergeant and a small native boy. Characterisation brilliant and sympathetic direction enable the film to secure the best of both worlds, the documentary and the fiction, and rocket to the top of its category. Whether its all-American approach to the current conflict will attract English audiences remains to be seen, but it unquestionably deserves every exhibitor's most serious consideration. Outstanding war epic.

Story.—Sergeant Zack, tough, bearded cigar-smoking American platoon leader, is discovered by Short Round, a Korean war orphan, after he had been left for dead, and the two become firm friends. Negro medical orderly Thompson, sole survivor of his unit, joins them. All three make for the American lines and meet up with a patrol headed by Lieutenant Driscoll. Driscoll is under orders to establish an outpost and they take over a temple. The Red, a North Korean major, is in hiding, and he makes things difficult for the patrol. Eventually, The Red is captured and later Short Round is killed by a sniper. The Red mocks and Zack, disregarding international law, shoots him dead. Driscoll condemns Zack, but subsequently dies a hero's death. The patrol is then relieved and Zack places his helmet on Short Round's grave, little caring whether he will be charged with the killing of The Red.

Production.—The picture was written, produced and directed by Samuel Fuller and few men have pulled off such an impressive treble. The story, refreshingly free from petticoat influence, not only emphasises the tragedy, futility and cost of war without neglecting essential emotional angles, but teems with authentic characters. Moreover, its factual drama is responsible for two new stars. Gene Evans makes the grade through his unforgettable performance as Zack, and William Chun, a Chinese youth, is certain to be in great demand from now on because of his appealing interpretation as Short Round.

Points of Appeal.—Topicality, sustained punch, terrific emotional angle, powerful and impeccable characterisation, great title and exceptional exploitation values.

RED STALLION IN THE ROCKIES

Associated British-Pathé. American (U). Photographed in Cinecolor. Directed by Ralph Murphy. Featuring Arthur Franz, Jean Heather and Ray Collins. 7,480 feet. Release not fixed.

WILD-horse, romantic comedy melodrama, photographed in Cinecolor. Reinforced by a novel and exciting elk interest, it effectively uses animal thrills to bolster up a time-honoured yet refreshing story of a young girl's fight against her stubborn old grandfather's antipathy towards show folk. Long enough, but always pleasing to the eye, it should score readily with the "populars" and the family. Good "double bill."

Story.—Thad Avery and Talky Carson, ex-circus performers, secure jobs at picturesque Honeymoon Ranch, owned by tough Matthew Simpson, who has reason to dislike show people. Cindy, Simpson's granddaughter, welcomes the newcomers, but Dave Ryder, Simpson's foreman-nephew, is openly hostile. The local ranchers are troubled by a wild stallion, and when Thad and Talky capture it they discover that it is a famous circus horse. Simpson wants to destroy the animal, but it gets away. Later, Ryder causes Simpson's pet elk to attack Martha, Simpson's wife. The stallion beats it off and Simpson then learns the truth about Thad and Talky and the wild horse. Finally, Simpson allows Cindy to marry Thad and become a circus star.

Production.—The picture, which, incidentally, contains an enchanting sawdust-ring dream sequence, as well as the spirited fight between the stallion and elk, is played with all seriousness by a cast of attractive and competent players, headed by Jean Heather and Arthur Franz. Their good work mellows its wholesome, if artless, sentiment, without pulling its punches. Fine scenery and Cinecolor do the rest.

Points of Appeal.—Unusual and spectacular animal asides, unaffected story, good title, impressive backgrounds and Cinecolor.

GAMBLING HOUSE

RKO-Radio. American (A). Directed by Ted Tetzlaff. Featuring Victor Mature, Terry Moore and William Bendix. 7,228 feet. Release not fixed.

ROMANTIC crime melodrama, set on the borders of gangsterdom. It's about a small-time gambler of alien birth who is welshed by a big-shot racketeer after taking a murder rap, but luckily falls under the influence of a pretty social worker, decides to become a naturalised American and achieves his ambition in circumstances that put paid to the double-crosser. The sentiment is a trifle overdone and causes it to pull some of its punches, but the vigorous exchanges of the he-men antagonists keep its spectacular end up. Reliable star and title "thick ear."

Story.—Marc Fury, a petty chiseller, sees Joe, a tough gang leader, shoot a man. He agrees to stand trial for the killing in return for fifty thousand dollars. He is acquitted, but the evidence reveals that he is not an American citizen and he is ordered to be deported. Joe expects the order to be carried out and welshes on the debt. Marc, who, meanwhile, has fallen in love with Lynn Warren, a wealthy social worker, holds up Joe, gets his money and gives it to Lynn to be used to help worthy immigrants. The authorities then decide to allow Marc to stay in America. Joe goes gunning for Marc, but Marc neatly turns the tables on him and he is shot down by his own men.

Production.—The Americans have a sneaking regard for racketeers and, not without reason, immense pride in their democratic way of life. The paradox is fully exploited here and intermittent rough stuff, handled with appropriate vigour by Victor Mature and William Bendix, its tough male co-stars, artfully checks its unblushing flag-wagging. Even so, its ironic gun-play finale doesn't come a moment too soon.

Points of Appeal.—Thrills, honest sentiment, arresting title and box-office stars.

FILES FROM SCOTLAND YARD

International. British (U). Directed by Anthony Squire. Featuring Reginald Purdell, Moira Lister and Louise Hampton. 5,124 feet. Release not fixed.

SCRAPPY, "three for the price of one," novelty crime melodrama. Three incidents connected with a murder. Sudden death and a lovers' quarrel, derived from the files of Scotland Yard. Best of the trio is "Interrogation"—a case of divide and conquer. "Lady's Companion" and "The Telephone" are, however, unpolished and needlessly drawn-out. Quota and U certificate are its best assets. Second for the uncritical.

Stories. — "Lady's Companion." — When Agatha Steele, help and companion to Mrs. Tomlin, finds her mistress dead, with a revolver beside her, the old lady considers that the responsibility lies with Jeffries, a shady city business man. On the pretence of further financial transactions, she lures him to the flat, tricks him into taking possession of the revolver and locks him in the bedroom with the dead woman. The scene fades with Agatha 'phoning the police. "The Telephone."—Joanna Goreing, an attractive young woman, is informed that she will receive a trunk call from South Africa later that evening. Assuming it will be from Hubert, a boy friend, asking her to go out there and marry him, Joanna puts through a series of 'phone calls to airline, family, business connections and also George, another boy friend, telling them of

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her plans to leave. The call from Hubert proves to be a gentle "brush-off," and, realising that it is George she loves, Joanna 'phones him and learns that a bewildered policeman is standing by while the unseen George is wrecking the flat. "Interrogation."—When Larry Morse is brought in for questioning in connection with a murder, Chief Detective-Inspector Gower realises that there is only circumstantial evidence against the criminal. But despite the planned alibi the Inspector questions them separately, and secures enough evidence to charge Morse with murder.

Production.—Each story is told in a flash-back following some slight remark or reminisce between the inspector and a stooge constable, but the initial idea, so full of possibilities, falls flat as each particular case unfolds. This is largely due to indifferent presentation, uninspired acting and economy in presentation. "Interrogation" makes up for loss of time, but is not strong enough to support the dead weight.

Points of Appeal.—Novelty, title and quota.—W. J. S.

WESTERN PACIFIC AGENT

Exclusive-Lippert. American (A). Directed by Sam Newfield. Featuring Kent Taylor, Mickey Knox and Sheila Ryan. 5,505 *feet. Release not fixed.*

MEATY romantic crime melodrama, telling of the grim homicidal eccentricities of a hobo turned hold-up man. A murder is committed in practically every reel, but popular, if conventional, light relief helps a little to conceal and congeal the blood. Short, though hardly sweet, it should satisfy hard-boiled industrial fans. Reliable second for other than family audiences.

Story.—Hobo Frank Wicken, son of a respectable small-town shopkeeper, murders a couple of railway officials and grabs a fifty thousand dollar payroll. He then returns to the hobo jungle, but is unable to live on his ill-gotten gains because the numbers of the notes have been circulated. Rod Kendall, an ace detective, is put on the job and is helped by Martha Stuart, sister of one of Frank's victims. Desperate, Frank attacks his father and robs the till, but is quickly trapped and falls to his death from a bridge. Romance between Rod and Martha automatically follows.

Production.—The picture opens in good style, sags a little in the middle, quickly rallies and then races to its salutory climax. The acting is not outstanding, but Sid Melton, a comedian new to us, registers as a goofy amateur sleuth and breaks the monotony of the killings with welcome laughs. Staging and photography adequate.

Points of Appeal.—Robust, actionful plot, appropriate light relief, handy footage and hectic climax.

DOWN WITH RICHES

Abbasso La Richezza

Archway Distributors. Italian (A). Directed by Gennaro Righelli. Featuring Anna Magnani, Vittorio de Sica. 9,000 *feet. Release not fixed.*

AN amusing trifle which shows the downfall of a *nouveau riche* who rents a villa from an impoverished count and tries to scale the social heights. It is all very human and well characterised, but fully to savour its comic bouquet it would be necessary to have a reasonable knowledge of the Italian language. We are told that the dialogue is witty but the same cannot be said about most of the sub-titles. Good proposition for advanced halls.

Story.—Former fruit vendor Gioconda, a widow, becomes wealthy and rents a villa in Rome from a count and instals herself, her sister, who is having an affair with a supposedly wealthy GI, and her agent, who is quite witless. Neglecting her old friends of her less affluent days, she gets involved with gamblers and sharepushing sharks. This nearly leads her to prison but she is saved by the count who has been permitted to live in the cellar. She does, however, lose her money, and her sister her American boy friend. The count, however, sees to it that the latter finds her earlier fruit-market lover.

Production.—Very well directed, the picture is notable for the acting and incisive characterisation of the stars as well as for the support given by the cast as a whole. The difficulty is that the English audience, unable to translate the dialogue, will not appreciate the full nuances of the comedy. However, the situations are amusing in themselves and the picture points a commendable moral.

Points of Appeal.—Fine acting, amusing comedy situations and not a little satire.—L. C.

TO HAVE AND TO HOLD

Exclusive. British (A). Featuring Patrick Barr, Avis Scott and Robert Ayres. Produced by Anthony Hinds. Directed by Godfrey Grayson. Screenplay by Reginald Long. 5,717 *feet. Release not fixed.*

ROMANTIC comedy melodrama, staged in one of England's stately homes. It concerns a very county gentleman, badly crippled in an accident, who discovers that his wife loves another and, rather than scotch her happiness, deliberately blackens his own character. The acting is a trifle uneven and much of the dialogue and sentiment is outmoded, but, despite its shortcomings, it hands out a pretty safe line in pulp fiction. Passable quota "support" for other than the sophisticated.

Story.—June De Winter, an attractive young woman, saves the family manor and estate by marrying Brian Harding, a man of substance. Some time later, Brian is thrown by his horse and becomes a permanent cripple. June and Max, Brian's cousin, are in love, but neither wants to hurt Brian. June's brother and sister, Robert and Roberta, hope to gain control of the De Winter property and try to embarrass Max by inviting Peggy, his daughter by a divorced wife, to stay with them. By this time, Brian is fully aware of the attachment of June and Max. Knowing he hasn't much longer to live, he cloaks his real feelings behind a callous mask in the hope that he will bring June and Max closer together. Failing, he adopts more humane methods.

Production.—The picture contains many clichés, some of its humour is forced and its ending is vague, but, for all its faults, its Charles Garvice-like hokum carries considerable feminine appeal. Patrick Barr is easily the most impressive member of the cast as the chair-borne Brian. Eunice Gayson shows promise as Peggy, but she should never have been invited to sing. The staging is, of course, the real thing.

Points of Appeal.—Evergreen sentiment, obvious feminine angle, authentic backgrounds and quota ticket.

THE ADMIRAL WAS A LADY

United Artists. American (U). Directed by Albert S. Rogell. Featuring Edmond O'Brien, Wanda Hendrix and Rudy Vallee. 7,824 *feet. Release not fixed.*

LONG-WINDED farcical comedy illustrating the antics of four inhibited ex-Army airmen who go to great lengths to dodge work, but finally change their tactics when romance enters the life of one of them. Screwy, incoherent stuff, burdened with clumsy sentiment, it's acted and staged for all and more than it's worth, but never touches the heart, let alone raises a laugh. Light booking solely on cast.

Story.—Jimmy, Ollie, Mike and Eddie, formerly members of a bomber crew, suffer from a war hangover and determine to draw unemployment pay as long as they can. They become friendly with Jean Madison, an ex-Wave, whom they christen The Admiral, and she chides them for their lack of ambition. She has a crush on an elusive person called Henry, but he is in the clutches of Shirley, flighty wife of Peter Pettigrew, a fussy business man. Pettigrew wants Shirley back and threatens to find the boys work unless they co-operate. There are other complications, but in the end Jimmy falls in love with The Admiral and explains why he had prescribed the "get things on the nod" treatment.

Production.—The picture has a new idea but fails to keep fundamentals in true perspective. Psychology and sentiment creep into the dizzy story soon after the start and, despite the players' tireless efforts, strangle intended laughs.

Points of Appeal.—Stars, elaborate settings, provocative title and "U" certificate.

HI-JACKED

Exclusive-Lippert. American (A). Directed by Sam Newfield. Featuring Jim Davis, Marsha Jones and Ralph Sanford. 6,080 *feet. Release not fixed.*

POCKET romantic crime melodrama, staged for the most part on the open road. Its meaty tale of an ex-convict truck driver's desperate fight to keep in the clear is entirely plausible, and all concerned see that no possible thrill is missed. Yet despite its pugilistic approach, feminine appeal is compelling. Good pint-size "second."

Story.—Joe Harper, a young man on parole, gets a job as driver for a big trucking company. He is attacked while in charge of a valuable load and left unconscious. He reports the theft immediately he recovers, but because of his prison record the police treat his evidence with suspicion. Later, he is again held up and his lorry stripped of a large consignment of furs. Clark, the boss of the company, is the brains behind the racket, and Joe, now out of work, stumbles on a vital clue. He then sets a trap for the double-crosser and his mob. In the final gun fight, Joe unmasks Clark and absolves himself. Reinstatement follows, and he returns to Jean, his loyal wife.

Production.—The picture contains no surprises, but the virile characterisation, resourceful direction and realistically presented fights, logically interleaved with tender domestic sentiment, keep the interest taut. Sweeping arterial backgrounds appropriately round it off. Few films have carried greater punch for their footage.

Points of Appeal.—Powerful and comprehensive plot, hearty team work, popular romantic and comedy relief, lively scraps, hectic finale and particularly useful length.

HOLIDAY RHYTHM

Exclusive-Lippert. American (U). Directed by Jack Scholl. Featuring Mary Beth Hughes. David Street and Wally Vernon. 4,985 *feet. Release not fixed.*

SCREEN revue containing a wide variety of American radio and vaudeville talent. The straight artists are much less impressive than the professional turns, but, fortunately, acting demands are slight. Well staged and expertly balanced, it is, on the whole, quite good music-hall. Sound novelty "second."

Production.—The film employs a dream story of a young couple's attempt to put over a television programme to introduce the bill. It is a global affair and the acts, which include the Unger and Martell Twins, dancers; George Arnold and his "Rhythm on Ice" show; Bill Burns's clever bird act; Tex Ritter and the Cass County Boys; Moana, an Hawaiian singer; Regina Day, a lightly-clad drum dancer; Bobby Chang, a brilliant juggler; a rocketship comedy skit; and a South American band, are staged against Irish, Dutch, Italian, Pacific Isle, desert and Argentine backgrounds. No fault can be found with any of the legitimate turns, but both Mary Beth Hughes and David Street fail to shine as hero-

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Avis Scott
Patrick Barr
Robert Ayres
IN
TO HAVE AND TO HOLD
with
ELLEN POLLOCK
HARRY FINE
RICHARD WARNER
AND INTRODUCING
EUNICE GAYSON
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GLASGOW	REGAL	FRI., MARCH 2 at 10.30 a.m.	NEWCASTLE	HAYMARKET	FRI., MARCH 2 at 10.30 a.m.
LEEDS	RITZ	FRI., MARCH 2 at 10.30 a.m.	CARDIFF	OLYMPIA	TUES., MARCH 6 at 10.30 a.m.
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and hero. Luckily their shortcomings are little consequence.

Points of Appeal.—Bright and clever turns, technical presentation and handy age.

ROCKY MOUNTAIN

Warner. American (U). Directed by William Keighley. Featuring Errol Flynn, Patrice Wymore and Scott Forbes. 7,427 feet. Release not fixed.

RUGGED Civil War period romantic melodrama, finely photographed. Based on fact, it illustrates the heroic "do or die" exploits of a lone Confederate patrol trapped in rocky California-Nevada territory by Indians and cunningly tinges stern preliminaries with tender love interludes and engaging canine asides before staging one of the most gripping and spectacular scenes of war between cavalry and Redskins so far seen on the screen. With the western vogue at its height, the film, a particularly sound specimen of its type and star decked at that, should definitely prove a "turn-up." Very good "outdoors."

Story.—Lafe Barstow, a Confederate officer, is ordered by General Robert E. Lee to contact a bunch of renegades and win them over to the Confederate side. While on a rocky plateau in the desert, Lafe and his "recruits" drive off hostile Indians and rescue Johanna Carter, a forthright young woman or her way to join Rickey, her Union lieutenant fiancé. Rickey and three men seek Johanna, but are eventually captured by Lafe. Rickey escapes and goes for help. Meanwhile, Lafe and Johanna fall in love. The Indians prepare for a mass attack and, in order to protect Johanna, Lafe and his men lure the Indians away, but are trapped in a canyon. In a charge against the Redskins, Lafe and his followers are completely annihilated. After the massacre, Rickey and the Union cavalry arrive and they raise the Confederate flag in memory of Lafe and his comrades.

Production.—The picture opens well, but there is a tendency to put words before deeds when Lafe and his men are cut off. There is, however, a sharp recovery following Rickey's escape and the big battle between Lafe's meagre, though valiant, band and the Indians is really something to remember. The light relief, represented by Lafe and Johanna's fleeting romance and the antics of a young renegade's dog, is skilfully worked into the main theme. Character drawing is impressive—Errol Flynn registers as Lafe, and Patrice Wymore shows distinct promise, as Johanna—and the sweeping mountain panoramas and vistas are positively breathtaking. Technically, it meets every demand.

Points of Appeal.—Sturdy and authentic turn, very good cast, pleasing and appropriate light relief, magnificent outdoor settings, terrific finale and box-office star.

DRAKE'S ENGLAND

Anglo-Amalgamated. British (U). Directed by Sam Lee. Commentary by Hugh Falkus. 3,366 feet. Release not fixed.

FRIENDLY British travelogue covering England's picturesque and storied West Country. Its approach is not exactly new, but it has, nevertheless, a disarming and ingratiating touch. All but really tough industrial audiences should find it to their liking. Good quota featurette.

Production.—The film employs an engaging, if slightly protracted, tale of romance between an American girl, visiting England to check up on her ancestors, and a young gentleman farmer as an excuse for trips to Torquay, Dartmoor, Brixham, Totnes and other famous towns in Drake's country. The itinerary is, on the whole, extremely well planned and the commentary, delivered by Hugh Falkus, who also plays the rôle of hero, is agreeable and informative, even though self-consciousness occasionally overtakes the speaker during close-ups. Novel and guide book in one, it easily fills average quota needs.

Points of Appeal.—Subject, treatment, handy footage and quota ticket

Chapter Play

THE LAST FRONTIER

Exclusive-Lippert. American (U). Directed by Spencer Bennett. Featuring Lon Chaney, jnr., Dorothy Gulliver and Francis X. Bushman, jnr. Twelve episodes of approximately 1,600 feet each. Release not fixed.

RIP-ROARING western of the good old care-free days when Indians lacked reservations and charged their enemies *en masse*. It's all about Tom Kirby, a peaceful, loving type, who plays a big part in ruining Jeff Maitland, an unscrupulous member of the community, engaged in gun-running to the Indians. Despite the film's questionable age, the fierce gun-duels, hard riding characters and the odd massacre or two should keep the matinée audiences busy. Good club filler.

Production.—There is a lack of finesse in presentation and, as far as the first three episodes are concerned, a somewhat vague plot, but as the casualty list is fairly heavy, it probably straightens out later on. Youngsters will have no complaints about that, however, for the surface action is kept up at a good pace.

Points of Appeal.—Red Indians, fights, husky characterisation and sensational thrills. —W. J. S.

Reissues

NIGHTMARE

Eros. American (A). Directed by Dwight Taylor. Featuring Diana Barrymore, Brian Donlevy and Henry Daniell. 7,344 feet. Release not fixed.

HIGHLY coloured but loosely knit espionage adventure comedy melodrama, originally shown by GFD, describing how a daring American gambler, temporarily down on his luck, finds adventure, romance and a change of fortune, following his invasion of an attractive, but menaced, society girl's home. Somewhat disjointed in the early stages, the dialogue is stilted and many of the English and Scottish characters are distinctly phoney, but, according to the KINE. review (December 24, 1942), an exciting and actionful second half helps to conceal its theatricality.

Points of Appeal.—Amusing and, at times, exciting story, good climax, title and stars.

FRONTIER BADMEN

Eros. American (U). Directed by Forde Beebe and William McGann. Featuring Robert Paige, Anne Gwynne and Diana Barrymore. 6,938 feet. Release not fixed.

HEARTY period outdoor romantic comedy melodrama telling how three big-hearted Texan tough guys dissolve a vicious cattle racket. Although much of the initial shooting is done from the mouth and both the romantic interest and light relief conform to pattern, much action and spectacle is crowded into the thrilling climax. When reviewing this former GFD-Universal offering, the KINE. (April 20, 1944) described it as a good general programmer.

Points of Appeal.—Straightforward plot, realistic fights, good spectacle and schoolboy angle.

THE DEVIL'S PIPELINE

Eros. American (A). Directed by Christy Cabanne. Featuring Richard Arlen, Andy Devine and Jeanne Kelly. 5,951 feet. Release not fixed.

ROBUST adventure comedy melodrama telling how two companions defeat a plot to exploit convict labour in the East Indies. First reviewed in KINE. December 4, 1941, this former GFD-Universal offering contains realistic staging and breezy characterisation, which should counteract the obvious. Average industrial programmer.

Points of Appeal.—Actionful story, good fights, comedy interludes and hectic climax.

DELIGHTFULLY DANGEROUS

New Realm. American (U). Directed by Arthur Lubin. Featuring Jane Powell, Ralph Bellamy and Constance Moore. 8,405 feet. Release not fixed.

ESCAPIST musical, the story of a young musical student who gets her elder sister, a burlesque artist, into the highlights of Broadway musical comedy. The theme is rather drawn out, but it allows for music, both straight and swing, and has a sentimental small-child interest. A former United Artists' offering first reviewed in KINE. April 5, 1945.

Points of Appeal.—Singing star supported by artists in bright-light musical comedy.

THE SAINT IN NEW YORK

RKO-Radio. American (A). Directed by Ben Holmes. Featuring Louis Hayward, Kay Sutton and Sig Rumann. 6,273 feet. Release not fixed.

STURDY thriller melodrama in which "The Saint," Leslie Charteris's well-known gentleman crook, cleans up a gang of New York racketeers. Once the story gets under way the hero is involved in a practically non-stop series of exciting situations which build up the thrilling climax. It was first reviewed in KINE. July 14, 1938.

Points of Appeal.—Popular central character and strong action values.

TARZAN'S DESERT MYSTERY

RKO-Radio. American (U). Directed by William Thiele. Featuring Johnny Weissmuller, Nancy Kelly and Johnny Sheffield. 6,243 feet. Release not fixed.

EXUBERANT Tarzan adventure comedy melodrama, telling how the chance collaboration of the amiable jungle man, his son Boy, and an attractive and spirited American entertainer foil a Nazi plan to cause trouble in the sheik country. When reviewed in KINE. February 10, 1944, it was described as good value for money in its spectacular, serial-like way. Good title and star booking for the majority.

Points of Appeal.—Crowded, exciting and colourful plot, rousing villainy, good humour, title and star value.

Shorts

20th Century-Fox

TITO—NEW ALLY? The March of Time. Issue No. 1—16th Year. American (U). 1,597 feet. Running Time 18 mins. Release date February 15.—For the benefit of the American taxpayer, no doubt, an attempt has been made to investigate the reasons why Marshall Aid should be given to Communist Yugoslavia, and, at the same time, impart what little information there is available on the Tito enigma. The first is seemingly acquired through that country's own war record and later efforts, particularly the near-democratic formation of six integral but partly self-governing republics and Tito's subsequent actions which led to Yugoslavia's expulsion from the Cominform. In an endeavour to explain away Tito-inspired Communism as opposed to Stalinism, a review of the educational system, reconstruction plans, fervent national spirit and apparent readiness in defence falls short of conviction. The question, "Can the buffer State of Yugoslavia defend its independence?" is hypothetical. Good topical filler.

International

ARCTIC JUNGLE. Canadian (U). Photographed in Anscocolor. 932 feet. Running time 10 mins. Interest subject dealing with the Eskimo's exacting but apparently carefree life in the Arctic. The use of colour captures the fierce beauty of the scenes, while hunting trips for walrus, bear and whale provide interesting and first-hand information on methods and also close-ups of the "kill." Good British quota filler.

Charlie Chaplin

IN

CITY LIGHTS

DISTRIBUTED BY

UNITED ARTISTS

WRITTEN · DIRECTED AND PRODUCED BY CHARLES CHAPLIN

HOUSING ESTATE TO RUN ITS OWN KINEMA

A. J. Sadler's Protest

THE 5,000 residents of Brighton's largest housing estate—Hollingbury—are soon to run their own kinema. The town's Education Committee has agreed to rent Carden School Hall for the purpose.

"This is the thin end of the wedge," declared Coun. A. J. Sadler, of the Savoy, Brighton. "This will be a cut-price kinema."

The Hollingbury Community Association has asked for the kinema because, it said, bus fares into the town were too expensive. But Mrs. S. Fowler told the Education Committee: "We are pampering young people too much today. If they want to go to the pictures there are 16 kinemas in the town—and then they must pay the bus fare to visit one."

Prices at the estate kinema will be 9d. and 1s. 3d.

Exhibitors' Advice Asked on Licensing

At the Annual Licensing Sessions for the Wigan (Lancs) County Division the chairman said the magistrates had given consideration to a set of model conditions for granting kinema licences.

These contained many clauses, and as some kinema proprietors might like to make representations regarding some of them, a sub-committee had been appointed by the magistrates to consider the matter.

A. F. Russell, appearing for the North-Western branch CEA, asked if he might be informed when the date was fixed for the meeting of the sub-committee.

Sunday Opening

BLACKPOOL PROGRESS

THE agitation by the recently formed Blackpool Entertainments Association for the reduction of the Sunday opening levy on local kinemas was advanced a stage further on February 13, when a deputation from the association met the Watch Committee to discuss the matter.

Previously, the Watch Committee had not only turned down the suggestion but had refused to meet the deputation.

The kinemas at present contribute over £2,000 a year. It was suggested that if this figure were reduced the balance could be made up by special performances.

The Watch Committee deferred its decision and, in the meantime, is to find out the position in other towns.

Meeting at Wrexham

Wrexham Watch Committee has decided to recommend the Town Council to hold a special meeting on April 3 to consider the question of Sunday kinemas and to invite representations by letter from the CEA, the Free Church Council, the Parish Church and the Roman Catholic Church. The North-Western branch CEA has asked the council to apply for a draft order to permit permanent Sunday opening.

Bill Lalor, chairman of the Birmingham SCMA, with pantomime star Helene Cooney, at the SCMA ball at the West End Ballroom, Birmingham. Many other artists from Birmingham pantomime companies were also present, as were general secretary Sam Butchart and his wife

ALL WAS SMILES AT CMA DANCE

THE chairman, managing director and executives of the J. Arthur Rank Organisation and a number of film stars were present at the CMA head office dance, held at the Empire Rooms, Tottenham Court Road, last week. It was attended by some 400 members of the staff and their friends.

John Blythe, acting as MC, and the music of Harry Leader's band contributed in no small measure to a thoroughly enjoyable evening's entertainment, and the dancers gave a big welcome to the stars: Richard Attenborough, Sheila Sim, Susan Shaw, Joan Rice, Derrick de Marney, Peggy Evans, Michael Howard, Lisa Daniely, Richard Murdoch, and Maurice Denham.

Luckiest of the many lucky prize-winners was A. Hughes, booking department, who receives a free air trip to Jersey and a week's holiday at a holiday camp. Among the JARO personalities present, in addition to J. Arthur Rank and John Davis, were Kenneth Winckles, L. B. Fancourt, R. H. Dewes, E. G. Forsyth, S. Swingler, R. Thompson, G. Conway, S. E. A. Pitman, Sydney Wynne, John Dennett, C. R. Young, Dick Hamer and Euan Lloyd.

The committee responsible for organising the dance was: Harry Murray (chairman), Miss J. Graham, Miss O. Haynes, L. B. Fancourt, John Jarratt, J. McCutcheon, and K. Boulton.

URUGUAY FESTIVAL

Four British features are entered for the first International Film Festival now in progress at Punta del Este, Uruguay, until March 5.

They are "Odette" and "Seven Days to Noon" (British Lion), "Prelude to Fame" (GFD), and "The Glass Mountain" (Renown). The short, "Bridge of Time" (British Lion), is also entered.

The British party, which arrived by air at Montevideo on Sunday, comprised John Sutro, Glynis Johns, Phyllis Calvert, Peter Murray Hill, Dulcie Gray, Michael Denison, Mr. and Mrs. Robert Beatty, Freda Bruce Lockhart and Mathew Norgate.

Other countries taking part in the festival are the U.S, France, Italy, Mexico and Argentina.

An avenue of happiness leads to J. Arthur Rank at the CMA party. With him are: Misses D. Ereira; E. Joelson; B. Dumm; O. White; D. King; E. Davis; V. Fruin, all of copy advice section, publicity department

John Davis (centre) enjoys a joke with members of the head office staff. In the picture are also: J. Colin, theatre wages; Fred Godfrey, bought ledger; Mrs. Godfrey; E. T. Harris, ordering dept.; W. Riddell, mailing dept.; P. Hardcastle, theatre wages; and J. Skinner, cafe accounts

AT THE STUDIOS

Suspense Was Unexpected and Not in the Schedule

CAMERAMAN'S TRAPEZE ACT AT SHEPPERTON

THERE is full employment at Shepperton Studios these days, with promise of plenty more to come; and the work watched there by KINE. Studio Correspondent Graham Clarke was of a particularly strenuous nature, and should result in the kind of unusual camera shot that we have come to expect from a film directed by Carol Reed.

One scene in Carol's film version of Conrad's "An Outcast of the Islands," shows Robert Morley, trussed in a hammock, and swung backwards and forwards through a fire, while natives beat him and jeer.

Carol decided to show this scene also through the eyes of the unfortunate man in the hammock, so second unit camera operator Ted Moore took on a trapeze act. Experts from Kirby's Flying Ballet were called in to fix and operate the apparatus and Ted did a 60-ft. swing, carrying an Arriflex camera.

He had one nasty moment when one of his suspension wires caught on the tubular steel of the spot rail and he was hung 40 ft. up, spinning like a top. No harm came to him, however, though he confessed to me afterwards that he felt "very uncomfortable for a minute or two."

This second unit was being directed by Ted Cotton, and the noise, bustle and activity there was in strong contrast to the almost cloistral calm on the adjoining stage, where Carol himself was taking Sir Ralph Richardson and Trevor Howard through their paces.

There was, however, one amusing similarity that I noticed. After a take, Carol murmured "Perfect. Just one more," and Ted, after watching his cameraman fly through the air with the greatest of ease, shouted, "Once more. That's perfect."

Real Bark

Another interesting point about the production was made by Joseph Bato, who is assisting Vincent Korda on the art direction. For the trees built in the studio, Joseph has employed the revolutionary idea of making them with real bark!

"An Outcast of the Islands" is drawing near its close and, more or less waiting on its finish are Frank Launder's "Beauty Queen" and Herbert Wilcox's "The Lady of the Lamp."

Broadlands, Romsey, formerly the home of Lord Palmerston and now owned by Countess Mountbatten has been lent to Herbert Wilcox for shooting scenes in the original situation of his film.

Carol Reed's unit is:—

Producer/director, Carol Reed; associate producer, Hugh Perceval; production manager, Leigh Aman; first assistant director, Guy Hamilton; second assistant directors, Archie Knowles and Ted Cotton; third assistant director, Fred Slark; "A" unit continuity, Pamela Davies; "B" unit continuity, Angela Allen; production secretary, Joan Williams; "A" unit lighting cameraman, John Wilcox; camera operator, F. Francis; focus, John Kruse, clappers, W. C. Fairweather; loader, E. Earpe; "B" unit lighting cameraman, E. Scaife, camera operator, F. E. Moore; focus, Godfrey Godar; make-up, George Frost; assistant make-up, Charles Nash; hairdressers, Gordon Bond and Eileen Bates; sound mixer, Bert Ross; sound camera operator, James Dooley; boom, Jack Davis; sound maintenance, Ivor Worsley; editor, A. S. Bates; assembly cutters, A. H. Rule and George Fisher; assistant cutters, Bill Bouvet and E. Mason; publicity, Enid Jones; stills, Ray Hearne; art director, Vincent Korda; assistant art director, Joesph Bato; set dresser, John Hawkesworth; chief draughtsman, Jim Sawyer; chief electrician, J. Sullivan; floor props, Bob Murrell; wardrobe mistress, Ivy Baker; assistant wardrobe mistress, J. Breed; wardrobe master, Jack Dalmayne.

Butcher's Unit

The new Butcher-Nettlefold production, "Madame Louise," is now in its second of six weeks on the floor at Walton.

The unit is:—

Producer, Ernest G. Roy; director, Maclean Rogers; associate producer, A. R. Rawlinson; production manager, E. S. Laurie; lighting cameraman, Wilkie Cooper; art director, George Provis; sound recordist, Fred Turtle; editor, Charles Hasse; first assistant director, Denis Johnson; chief make-up, John O'Gorman; chief hairdresser, Nina Broe; continuity, Ann Forsyth; publicity, John Huntley; dress designer, Joan Ellacott; stills, Norman Hargood; camera operator, Bill Allan; property buyer, Percy Godbold; draughtsman, Michael Stringer; wardrobe mistress, Evelyn Gibbs; second assistant director, David Orton; first assistant editor, Jim Connock; second assistant editor, Peter Mayhew; focus, N. Smith; loader/clappers, Eric Williams.

Art director, George Provis, painter, Albert Dobson, and master carpenter, Fred Thomas, at work, on the set of MADAME LOUISE at Walton

This Newall camera, a product of Gaumont-Kalee marketed throughout the world by GB-Kalee, has the distinction of being the first British studio equipment to be imported into Japan. The importation was arranged by the British Commonwealth Film Corporation, which is the export organisation for the British Film Producers' Association, through its representative in Tokyo, Lewis Bush. In the picture are, Mortimer C. Cooke, jun., of the Balcom Trading Company (distributors of GB-Kalee equipment in Japan), Kiyoshi Takamura, production manager of the Shochiku Studios, and Lewis Bush

BIGGER PICTURES THE ANSWER?

JUST before he left with the British contingent that is now in Punta del Este for the Uruguayan Film Festival, producer John Sutro told me that he was very pleased with the industrial shorts that he and Corry Fennell have been making in Manchester and that they had plans for going into the first-feature market, but not until next autumn at the earliest.

John says he feels that the time has come for British producers to start thinking again in terms of bigger and more elaborate pictures, but he realises that the extra expense cannot be justified without a guarantee of American distribution.

Comedy on the Way

Monja Danischewsky and Henry Cornelius are now at work on the script of another light-hearted comedy, "The Best of Spirits."

Kill the Fairies

They had a new cry, "Kill the fairies," on the set of "The Magic Box" at ABPC, Elstree, last week.

They were shooting on a reproduction of the fun-fair at the Crystal Palace during the 1897 Jubilee, and part of the lighting consisted of many hundreds of tiny fairy lamps. The studio engineer, Charles Evemy, and his deputy, George Price, were responsible for these, and Stan Foster, who is chief "sparks" on the floor, told me that he reckoned that the lighting of the whole set took at least a million foot-candles.

On the same set, art director John Bryan and his aide, Tim Hopewell-Ash, had a most ingenious background, including a Perspex model of the Crystal Palace.

Incidentally, I was sorry to hear that publicity director Jack Worrow has had to go into hospital for an operation. He expects to be there for a fortnight at least.

Still on "Nights"

Night location work on Paul Soskin's Conqueror production, "Secret Plan X23," is still going on, and the picture is not likely to move into Pinewood until next week at the earliest.

Exclusive Uses a Brewery

FIRST shooting on Exclusive's current production, "A Case for PC 49," was on Saturday at Watney's Brewery at Mortlake.

This is the only location work and the picture moved into Down Place, Bray, on Monday, for four weeks on the floor.

It will be followed there by another Exclusive picture, "Death of an Angel," and May 14 is scheduled for the start of "Whispering Smith, Detective."

Pinewood Library

An addition to the large collection of film stock at the Pinewood Studios Library is a valuable series of thousands of transparencies which is now available on hire to production companies.

The transparencies cover a wide variety of subject matter: skies, roadsides, hedges, trains, stations, churches, restaurants, and hundreds of others. Many of them were shot on overseas locations.

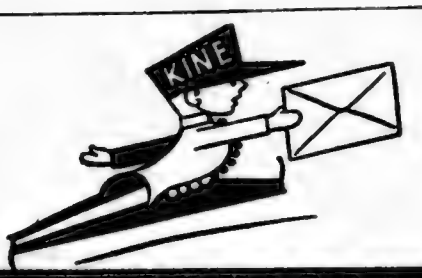
GB-Kalee Merger

The home market and export sections of the studio equipment divi- and of GB-Kalee have been amalgamated.

The company states that it has been found convenient to do this in view of the increasing export business and the slackening off of requirements of British studios.

The combined departments will in future operate from Mortimer House, Mortimer Street, London, W.1. A. Challinor, who has hitherto dealt exclusively with export matters, will be in charge, with "Jerry" Kirk, well known to most British studios, operating with him.

KINE SERVICE



MANAGEMENT • SHOWMANSHIP • TECHNICAL

MANAGEMENT by The Manager

Subsequent-run Kinemas Set a "Better Business" Problem

A PUBLICITY campaign from the manager of a third-run house in a provincial city raises a matter of extreme importance to exhibitors.

This manager, employed by a major circuit, seems to be concentrating his efforts on getting his public to patronise his theatre exclusively. At first sight, this appears to be a laudible and well-meaning effort, but at a time when we are anxious for British films to achieve the highest possible gross at the box-office the wisdom of this practice, especially on circuits, may be questioned.

There are people who wish to pay the higher prices charged by first-run houses, and they constitute our most valuable "word-of-mouth" publicists. They enjoy a form of egoism when they can say: "That is a lovely picture; I saw it a month ago in the city."

In addition, it is doubtful whether such slogans as "Save money by waiting till we show the films," which more and more subsequent-run houses appear to be using, are in the best interests of the "Better Business" campaign, and in the end all kinemas may suffer.

We should, in my opinion, publicise our programmes and the amenities which our kinemas offer, rather than the advantages of going to any one type of house, whether large or small.

Regulations

THE manager of a small independent kinema is alarmed because his theatre doesn't comply with some of the most elementary safety requirements of the Home Office regulations. Apparently, his employers are not prepared to bring the house up to date and the representatives of the licensing authority appear to be disinterested.

We may find the regulations irksome at times, but it must be admitted that most of the precautions demanded are for our protection as well as being in the interests of patrons.

It is when the unexpected happens and there is a fire, or a semblance of panic, that critics of the industry attack the trade and, therefore, any exhibitor who, for the sake of a few pounds, doesn't trouble about fire shutters in the box, or chokes gangways with standing patrons is doing the industry a grave dis-service.

Managers may say that there is nothing they can do if the employer doesn't take action, but they must remember that, in the rare event of something unpleasant happening, the manager concerned will get much of the blame, whatever he says about the responsibility resting with the boss. Personally, I would find another job.

An Example

TO those of us who, for better or worse, live in London, the town of Wick, Caithness, seems so very far away from the centre of the industry, but it isn't too far away for Andrew Ray, manager of the town's two small kinemas, to get off to a flying start in the "Better Business" campaign.

Music shops in Caithness are already selling "Let's Go to the Pictures" records to patrons of the Pavilion and Breadalbane kinemas and their friends. They heard it over the kinemas' non-syncs., when it was personally introduced by Mr. Ray.

There are managers of much larger kinemas than these, situated in towns and cities of far greater importance, who have not yet asked for a copy of this important piece of trade publicity. Perhaps they will follow the example of this exhibitor from the far North of Scotland, who appreciates the necessity for action by all managers if the "Better Business" campaign is to be a success.

The CEA can still supply you with a record if you write to 164, Shaftesbury Avenue, London, W.1.

Patron's Complaint

A KINEMA patron, with some sort of interest in the industry, complains bitterly about being misled regarding seats available at a Chester kinema. He paid 2s. 10d. at the paybox, but on arrival in the auditorium was informed that no seats at this price were available, and had to sit in a seat of a lower price category.

The time lag between seats becoming vacated and the arrival of the information at the cash desk will never be overcome, nor will the habit of "seat jumping" by selfish patrons be cured. Managers are accustomed to the problem of finding vacated seats occupied by customers from cheaper seats, and we all have our own ways of dealing with the difficulty, but, if this patron is fair, and there is no reason to believe that he shouldn't be, the Chester manager is neither a diplomat nor a particularly good organiser.

Instead of giving a logical explanation and an apology, he apparently inferred that, because of carelessness, the uniformed staff was always making the same sort of mistake. His offer to put things right when seats were available did not mature, and so we have a disgruntled kinema patron taking the trouble to protest to a trade paper. The patron writes: "I cannot see that this gives me any inclination to go to the pictures."

Seating troubles always arise when the house is busy, and the average patron is reasonable and will accept an explanation that rings true; managers must make sure that complainants get a proper explanation.

Pensioners

THERE are some points I would like to make in the reduced prices for old-age pensioners controversy, and my observations are based on practical experience.

With typical British independence, most of the old people prefer to pay for their own recreation, but the usual kinema price is a bit steep for their slender resources. Because of this we have, undoubtedly, lost the patronage of many of them since the abolition of matinée prices.

Unfortunately we have lost more than their custom, because some relatives dislike the old folk going out unescorted, and many a daughter has skipped her work to take granddad or grandma to the pictures, or sent the youngsters with them for company.

Alternatively, it was a legitimate method of getting round the non-admittance of unaccompanied children to "A" programmes, and one practised to the complete satisfaction of all concerned. Lastly, the old people invariably go early in the week, as they have little else to do and any effort to encourage more of them to visit the pictures will extend the valuable word-of-mouth publicity coverage of current programmes.

Before finally leaving the subject, may I remind exhibitors that because of this British independence of spirit, many of those in comfortable circumstances will continue to pay full price, scorning a concession calling for documentary evidence.

The Slogan

A. MATTHEWS, manager of the Westover, Bournemouth, has now a rubber stamp worded: "Let's go to the Westover." This is used on all outgoing mail as well as on copper, nickel and silver bank bags.

Out of the many thousands of managers in the country, only a few are using our "Let's go to the Pictures" slogan in any way whatsoever. Where an approach has been made to local papers carrying kinema advertising, managers have usually found the editors most co-operative, with the result that more and more film critics are now using the slogan as a heading for the film column. Far more do not use it, probably because they have not been asked to do so by the local managers.

Good Will Gesture

THE *Sunday Dispatch* published a story about the consideration shown by the staff of the Granada, Tooting, London, in enabling a paralysed man to visit the pictures every week.

The house manager, Ted Barr, is stated to have made the arrangements by which a volunteer from the staff collects the invalid every week and wheels him to the pictures.

We are doing the same thing for infirm people all over the country, but it is only occasionally that the public learn about these good turns. While we have no desire to capitalise actions of this description, there is no reason why we should not tell the people about the humanitarian work of our staffs, and to find out others who will be equally welcome to our premises, so long as the requirements of the licensing authorities can be complied with.

Kinemagoing is a recreation which we want to make accessible to all.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

Pointers to "Public Relations" Work

NOW that we are making intensive efforts to foster the kinemagoing habit, as well as publicising our regular weekly programmes, new ideas for obtaining publicity are being tried out at most theatres. Few showmen in the kinema industry can claim to have an expert and comprehensive knowledge of what is now termed as "public relations" work; after reading hundreds of campaigns explaining managerial activities in this field we have made several interesting deductions, and we pass these on for the guidance of managers making plans to popularise their kinemas as community centres.

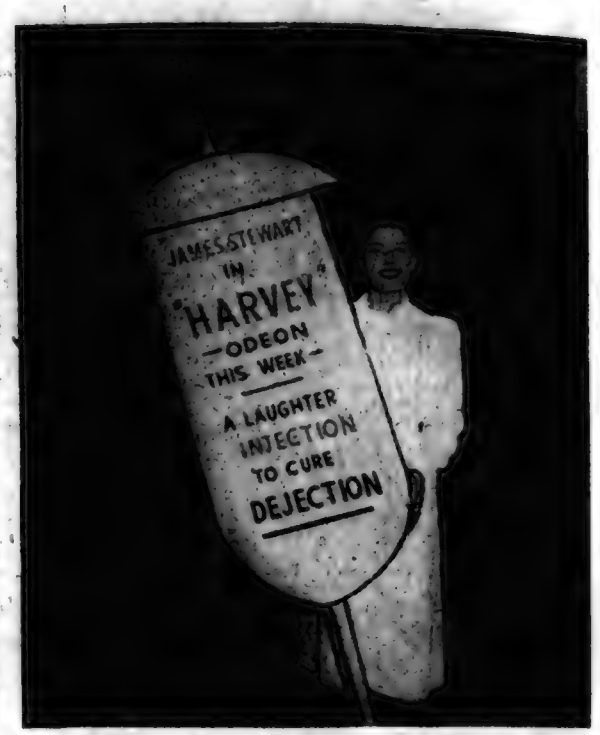
One of the best managers in England submitted a novel and original throwaway advertising one specific film, but it had one fault. It showed sets of footprints leading up to the kinema entrance, but only one or two persons, and *none* was going into the theatre. After this I examined a number of campaigns showing, for various reasons, pictures of the theatres to find that, in most instances, they depicted a beautiful edifice with an imposing facia, but no signs of life whatsoever.

Apart from the films we show, our strongest advertising line is that kinemas are warm, friendly places, where the public can enjoy communal entertainment. It is reasonable to suggest, therefore, that whenever possible the kinemas should be shown as busy centres pulsating with life. The publication of pictures showing huge queues is not an advantage, but do let us show our theatres as busy places.

The efforts to personalise managers are being intensified, and are certain to enhance the good will of the theatres. Some exhibitors go even further and identify other employees with the entertainment offered. This is particularly valuable in country and family houses, where everybody knows everybody else and gossip has an important part in the life of the community.

It has already been proved that the association of a kinema with local good causes, campaigns and civic occasions is advantageous, so long as these are non-political, but a manager is unwise to join an association of any kind unless he is certain that he is not liable to take sides in a local controversy; it so often happens that there are two or three highly competitive societies in a town with similar objectives. Membership of any one demands loyalty and support for the one chosen, and this, on occasions, can force decisions that do not meet with universal local approval.

Managers are rapidly becoming diplomats; care and consideration before embarking on municipal projects are certainly essential in this tricky field of "public relations."



This cut-out of a hypodermic syringe gets over the slogan coined by H. S. Campbell, house manager Odeon, Reading, for HARVEY (GFD)

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

T. B. WILKINS, Gaumont, Manchester, commends the copper-plate handwriting of J. Grundy, his assistant, and I must say that it looks most attractive used in a throwaway for "Harriet Craig."

It is the perfect example of the type of direct mail shot I have been advocating for the past three years. The heading is exactly like a private letter-heading; it is a reproduction of Grundy's splendid handwriting, with "Dear friend" as a salutation and signed "Walter Craig." There is even a PS at the end.

Unfortunately, there are so few kinemas that could afford the production of the plate for this admirable piece of publicity, but there is no reason why the renters could not prepare a letter of this description suitable for overprinting with theatre name and address. I would go further and suggest that the letter should be signed by the manager rather than a character out of the film, so developing the personal touch.

A group of Manchester newspapers sponsored a competition "What do you think of men?" Essays were solicited, and we realise what scope is offered in a competition on this subject, but it is still my private opinion that the busy reader of today who is intelligent enough to write a letter hasn't that sort of time to spare.

Surely it would have encouraged more entrants if a list of possible thoughts had been published, with prizes for the most accurate list according to popular vote?

Another pleasing bit of publicity was an arrangement with a hairdresser who agreed to give any lady a Joan Crawford hair-do on request. There was a cut-out in the foyer of a life-size Joan Crawford wearing the distinctive hair style of the film, but it is not stated whether or not this tied in with the hairdresser.

Farewell to an Era

F. PEARMAN, house manager of the Odeon, Balham, is another opportunist. When he learnt of the pending scrapping of the trams that run through Balham he arranged with the Chamber of Commerce to hire the last tram, which was scheduled to run from the Odeon to Tooting and back.

Souvenir tickets cost 5s. each, all the proceeds going to charity. Six of the theatre staff who were in attendance were attired in Victorian costume, the garb worn by passengers when the trams were introduced.

He estimates that no fewer than 10,000 people waited outside the theatre to see the spectacle, which was covered by two newsreel companies. The tram was drawn back to the Odeon by four white horses escorted by outriders from the Territorial Army, and having among the passengers the Mayor of Wandsworth. The party then entered the theatre to attend a reception. The film record was subsequently presented to the Mayor on the theatre stage.

This is a perfect example of public relations—one of the best we have examined. It proves that a manager who is on the alert can get his kinema into the historic records of the borough; what more can we ask for in our efforts to cement the relationship between the local authorities and exhibitors?

Welsh News-sheet

A. J. BROWN'S news-sheet, for the Jackson Withers circuit of kinemas, becomes more ambitious with each successive issue. Number three is dedicated to "Lilli Marlene," which opened in Swansea on January 15, and appears to carry more paid advertising space than the previous issues, so these ventures are obviously successful.

The incentive in this issue of "Voice Of the Valleys" is a competition in which entrants will have their voices recorded. Substantial prizes will be given to those with the best speaking voices. Mr. Brown is eulogistic about the possibilities of the magnetic tape recorder used by his group for this purpose.

An additional advantage is that competitors bring groups of friends along for the audition. Victor Dawe, manager of the Carlton, Swansea, is enthusiastic about the idea, which was run at the kinema he manages. He, in fact, says that he now has a new slogan: "More contests for 'Better Business.'"

The Start of a Craze

THE arrival in this country of Mr. and Mrs. Australia, winners of an inter-state contest in Australia, is a showman's natural, and is already the feature of a number of the campaigns we are receiving.

R. Simcox, manager of the Ritz, Bradford, claims to be the first manager to stage a personal appearance of the couple. He arranged a good programme, several features of which have already been repeated by other managers, but we will put his campaign on record as a blueprint for those to follow.

There was a reception in a Bradford hotel attended by Australian residents of the city, after which they attended a Press reception at the theatre. They were then presented on the stage to the public of Bradford by Mr. Simcox. He found a wealthy Australian who was willing to throw a party after the stage appearance.

The *Yorkshire Post*, *Observer* and *Argus* were among the news-

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

A. G. ALEXANDER, A/M, Westover, Bournemouth.
L. S. BARRY, Savoy, Saltergate, Lincoln.
D. FRANCIS, Gaumont, Finchley.
R. E. HORSLEY, A/M, Odeon, South Shields.
A. LEWIS, Regal, Handsworth, Birmingham.
J. H. H. NOBLE, Scala, South Shields.
T. PHILLIPS, Gaumont, Luton.
K. PORTER, A/M, Tivoli, Cambridge.
R. ROBERTS, A/M, Odeon, Luton.
R. ROWLEY, A/M, Savoy, Luton.
A. N. ROY, Pavilion and Breadalbane, Wick.
C. A. TESTER, Picturedrome, Eastbourne.
R. THYNNE, Odeon, Kemp Town, Near Brighton.

papers that gave space to this admirable item of public relations. The manager states that he is satisfied that a Sunday personal is good for business—this is the first he had arranged on that day.

Topical Interest

E. FORGHAM, manager of the Lonsdale, Carlisle, had an exclusive film made of the Carlisle-Arsenal Cup tie. In consequence, the local Press gave him 60 inches of editorial publicity. He reports an excellent week's business.

The team appeared on the Lonsdale stage on the Thursday prior to their departure for London. On that occasion Mr. Forgham was accompanied on the stage by his colleagues, Mr. Wilson, of the City, and Mr. Dakin, of the Public Hall.

Traders enthusiastically helped to publicise the showing of the short, so did the local newspapers in their respective office windows.

One interesting slant on this campaign is that the *Newcastle Journal* published a triple-column 6-in. picture of the three ABC managers seeing the team off at Carlisle station. This important north country newspaper has a substantial circulation throughout the four northern counties.

The film will be presented to Carlisle United and will no doubt become a cherished memento.

Here's Health

T. GREEN, house manager of the Capitol, Cardiff, tried to get a 100 per cent. coverage for "Clouded Yellow" by tying up with beverages to suit all tastes.

One of Cardiff's largest hotels plugged a "Clouded Yellow" cocktail, which, according to this report, was in great demand. Cut-out yellow butterflies on all clocks served the dual purpose of advertising both film and cocktail, and others were placed under the glass tops of the tables throughout the hotel.

For those of a different palate, a soft-drink bar put on a "Clouded Yellow" fruit drink, with the same form of advertising backing.

One neat idea in this campaign is a teaser advertisement giving the Latin description of "The Yellow Butterfly"; people do like to find out what some little phrase is all about, particularly those in better-class districts.

Finally, a local paper ran a competition in which readers were asked to list as many films as they could, using "yellow" in the title. The editor gave the prizes and the result is stated to have been excellent.

Self Help

D. ALLISON, manager of the Rio, Kirkcaldy, writes to say that Messrs. Launder and Gilliat neglected to

Even the most adamant opponent of street parades will agree that this Town Crier, sent out by H. Gent to announce the showing of THE MUDLARK (20th-Fox) at the Hippodrome, Liverpool, is dignified, forceful publicity

cover Fife in their search throughout Scotland for a lad to play the name part in their production of "Geordie," but that did not dismay him.

He contacted the local Press and, bypassing the producers, this Fifeshire showman organised his own search for a Geordie, with all the intensity of a nationalistic mission.

Candidates were interviewed, and the Press obviously enjoyed reporting on the chances of the various aspirants. A final selection was made, and I await with interest information about the reaction of 100,000 odd men and women in the County of Fife, in the event of their candidate not getting the coveted part.

Allison has good reason to be satisfied because his theatre has already reaped the benefit of valuable publicity aroused by this pibroch call to the laddies of Fife.

Fireworks in Guernsey

ROCKETS have been used in various ways for "Rocketship X-M," and most managers have, in their wisdom, and after getting the requisite authority (one poor chap didn't, and the threat of prosecution has only just been removed), spread out the quota over a major part of the exhibition period.

Not so with Eric Snelling at the Odeon, Guernsey, he had a veritable fiesta, and set off a salvo of six dozen in one glorious binge. The picture he sends shows a remarkable sight that must have set the island alight from one end to the other. Each rocket stick carried a letter, and finders of an "X" or an "M" won a small prize.

This looks like a controversial stunt and as arguments do more to advance the cause of publicity than any other means, let me know your views.

As Mr. Snelling got a good Press, I am biased in his favour, but must confess that he always, or nearly always, gets a good write-up for whatever he puts over in the island.

Just after taking over the management of the Gaumont, New Cross, London, David Williams designed this startling front-of-house cut-out for BETWEEN MIDNIGHT AND DAWN (Columbia)

Two-Way Campaign

THE 21st birthday anniversary of the opening of the Granada, Dover, provided the basis for S. Sale's campaign for "The Elusive Pimpernel." About 5,000 souvenir booklets were sold in this town of 30,000 inhabitants at 6d. each, the proceeds going to the ABC Benevolent Fund. The cost of production was met by the revenue of advertisements taken by local traders. More than a hundred pounds worth of prizes were also contributed by the traders. It is regrettable that Mr. Sale didn't evolve a more satisfactory method of distribution than handing the prizes out to the holders of "Lucky Number" programmes, announced from the stage on the Friday evening.

A telegram of congratulation was received from the producers of the film and the head cleaner, Mrs. D. Hickson, was brought into the picture when she was presented with a clock to mark the completion of 21 years' service at the kinema.

Location shots in Dover gave the management an opportunity to emphasise the local link with the film. The local Press made good use of this information.

A feature of the stage presentations during the week was a dancing display by 60 young children from a school of dancing. The London *Evening News* published a picture of this event.

Personal Appearances

HUBERT ROBERTSON put over a double personal appearance at the West Norwood Regal with originality and showmanship. The visiting players were Lisa Daniely and Leslie Dwyer, starring in "Lilli Marlene." An unusual feature of the campaign was an arrangement by which they left footprints in sand, from which casts will be made. This has been done a number of times in America, but Robertson claims to be the first British manager to use the idea; does any reader dispute his claim?

Two sisters, as like twins as makes no difference, were photographed asking for autographs, a picture which went on the front page of the local paper.

It is reported that W. J. Gell met at the reception a VC who had been a fellow prisoner of war in Germany; the two had not met since they played bridge together there.

Front Page News

REYNOLDS ROBERTS, manager of the Ritz, Tunstall, with "Bitter Rice" booked, made a major news scoop. He found two Italian sisters, now domestic helps in Tunstall, who appeared in the crowd scenes in the film.

The story, almost a full column, was given on the front page of the widely circulated *Evening Sentinel* with a double-column picture.

Publicity of this description is valuable to all exhibitors playing the film in the area as well as the actual kinema to which the story refers.

Proof Positive

T. WRIGHT, manager of the Palladium, Ripon, tied-up with the Town Hall for "Odette." The complete organisation of a Civil Defence Week was left in Wright's hands, and local reporters seeking civil defence recruiting news were referred to the kinema.

In consequence, this little kinema in a small town became the headline feature in all stories published about a municipal recruiting campaign with the film "Odette" well to the front. In all, 88 in. of editorial publicity were obtained, which is a lot of space for a small kinema in a town the size of Ripon.

Wright was fortunate enough to find in Ripon a woman who was in the same concentration camp as Odette, and she made a personal appearance. He also found time to arrange a number of shop window displays.

Missing Millions

L. GRAVES, of the Odeon, Lowestoft, has an interesting and logical theory about the missing millions, or, at any rate, a part of them. He believes that the way to revive interest among former fans is to lace today's programmes with attractions from a former era, as a result of his experience with the series of Chaplin shorts. He got behind these with a carefully planned publicity campaign, and believes that, because of this, many former patrons have reverted to the picturegoing habit.

He used Chaplin cut-outs and leaflets on which the public was invited to express opinions on Chaplin. The idea was received favourably by the Press.

The shorts were plugged by the manager from the stage, and there is no doubt, from the evidence supplied, that the merits of Chaplin became a town talking point.

Sunday was not Neglected

CHAMPION showman Francis W. Minde submits a massive campaign for a Sunday booking of "Stormy Weather." The theatre canopy read: "Whatever the weather tomorrow, the forecast for Sunday is 'Stormy Weather,'" and a tailor devoted a whole window to the sale of goods suitable for "Stormy Weather."

Minde apologises for not having a picture of this, but sends in half a dozen photographs of other facets of the campaign. One shows a huge gamp carrying film and theatre credits, and another a fallen tree bearing a quad worded: "'Stormy Weather' passed this way; catch it up at the Gaumont on Sunday." A similar poster was slipped on a 16-sheet board where the current week's posters had been ripped off by a gale.

The moral in this campaign is that our champion showman believes that money spent in advertising a Sunday programme pays dividends so long as the right picture is exploited.

"Better Business" Tableau

F. THURMAN, Grand, Hyson Green, Birmingham, sent out a "Let's go to the pictures at the Grand" display mounted on a small lorry.

The simple tableau was a reproduction of a kinema show, complete with projector and screen—made from an obsolete theatre screen. A projectionist attended to the projector. This is one of those instances where a few usherettes could have been, without fear of criticism, sent out on parade. Sitting on tip-up seats, the ladies would have enhanced the display.

The Church Helped

GEOFFREY STUART got the enthusiastic help of Jersey's Reverend Father Superior when he set out to advertise "The Story of the Pope" at the Opera House. As a result, the entire regalia of the Blessed Sacrament was gladly lent by the Church for exhibition purposes, and the event was announced from the pulpits of the 12 parish churches on the island.

We get more than immediate material results from co-operation of this kind; we get good will for the industry in the quarters where we most need it.

Battle Order

WITH the assistance of TA units, J. Campbell reproduced a model of a battleground from "Sands of Iwo Jima" in the foyer of the Olympia, Bridgeton, Glasgow.

The display was 10 ft. long by 7 ft. high, and included model trucks, tanks, guns, mortars and artillery. There were British, American and Jap soldiers, hos-

Continued on page 28

TOP SELECTIONS

Continued from page 27

pitals with red cross flags flying, and model aircraft flying over the battle-ground.

Patrons were asked to estimate the weight of sand used in the display.

John's Back

IT is a pleasure to hear once again from our old friend John Lake, of the Savoy, Luton. He pays tribute to his assistant, R. Rowley, for good work, and then continues with a racy description of a campaign that covered the town for "The Woman With No Name."

His "Let's go to the Pictures" banner was 20 feet long and introduced the title of the current feature.

There was an ambitious display in the Gas Showrooms as well as a number of other window tie-ups. This shrewd old showman states that it is a straightforward campaign closely following suggestions in the campaign sheet. Managers should take note of this wisdom. I refer to those who think it *infra dig.* to use anything from the official campaign book, which has been devised by expert publicists with an infinite knowledge of the film they set out to sell.

Come Along Ladies

A NEW name has appeared in my mail, and as it is that of a lady I think the campaign submitted is worthy of note, particularly as so few of our feminine managerial grades tell us about their advertising activities.

The lady in question is Miss E. Holbrough, assistant manageress of the Palace, Erdington, Birmingham, and she submits an admirable little campaign for "The Clouded Yellow." A "butterfly girl" visited various parts of the district on a "Lobby Lud" tour, publicised by the local Press. Another attractive feature of the campaign is a full window of the book in a local bookshop. J. Monk, of GFD's Midland branch, found for her a show-case containing four clouded yellow butterflies.

I look forward to Miss Holbrough's next effort, but it will have to be just a little bit more ambitious to get a mention in "Top Selections."

ATC Exercise

DENNIS SMITH arranged an exercise with the ATC as the main plank in his campaign for "The Wooden Horse" at the Playhouse, Dewsbury. The cadets finally marched to the theatre for presentation of the prizes by the chief constable.

A member of the restaurant staff, a native of Lubeck, was most useful and had a share in obtaining 37½ inches of editorial publicity, including three pictures, for this film.

The ATC stunt retains pride of place as the best exploitation idea for the year, but few managers have, so far, introduced it to their own districts. It can be modified and adapted, but surely there are more Service units willing to co-operate than we have heard about so far.

Unnecessary Explanation

W. RODGERS put over a big and forceful campaign for "Destination Moon" in Bolton. It was better than the average, but always a good campaign comes from the Lido. He pays tribute to GFD's Mr. Paxton-White for his help in arranging the publicity which included a composite page in the *Bolton Standard*.

An attendant, dressed in a costume used in the film, paraded the town carrying a film tin with the film and theatre credits painted on the side. In my view, this was spoilt by a placard, on the man's back, explaining what the "space suit" was. Surely the people of Bolton are not so dumb that a reasonably good street parade has to be spoilt by making an elementary explanation about the garb worn by the boardman.

The Showman

1898 SP SCREEN PUBLICITY 1951

You can rely implicitly on Presburys to handle your screen Advertising Rights for Films (Monochrome or coloured) and Slides and you are assured of a consistently high standard of production and service in the interests both of Exhibitors and Advertisers.

Maximum Rentals for Minimum Showing Time

PRESBURYS

S. PRESBURY & CO. LTD., GLOUCESTER HOUSE, 19, CHARING CROSS ROAD, LONDON, W.C.2. Whitehall 3601*

"Member of the Association of Specialised Film Producers"

This artistic window display appeared in a Great Yarmouth dress shop window to advertise PORTRAIT OF CLARE (AB-Pathe) at the Regent. The manager, C. Boddy, did not make the mistake of overcrowding the window with publicity material

THESE ENTRIES MAKE A POOL OF IDEAS

THE neatest idea in Alf Franklin's campaign for "The Magnet" at the Rialto, Liverpool, is attributed to Mrs. Reece, wife of the house manager, and I hope to see it used many times again. It is an ordinary throwaway, through which is pierced a common household pin. In italics is the adage, "See a pin and pick it up; all the day you'll have Good Luck." All other copy is devoted to the film, but even I have the inclination to put the handbill in my pocket for good luck.

* * *

LOWESTOFT'S Black Bess is a housewives' favourite; it draws a milk float every day, except on the day it went to the pictures. By arrangement with A. Soames, house manager of the Odeon, the horse was taken to see "The Milkman." The milk cart was left outside the kinema for the rest of the week and a card on it announced: "Have gone to see 'The Milkman'; will be back later . . . Black Bess."

* * *

WITH THE permission of Derrick de Marney, J. Alexander, of the Odeon, Dudley, publicised a challenge by the star that the murderer in the film would not be identified by a kinema patron before the screen detective did so. Prizes were offered and six selected patrons, accompanied by the deputy-chief constable and head of the CID attended a special show, together with the Press. Nobody succeeded, so we don't know what happened to the prizes.

* * *

THE TRUE showman never misses a chance. S. Hobert learned that Mercy Haystead, star of "What the Butler Saw," was visiting South London. He tracked her down and persuaded her to make a personal appearance at the Trocette during the week he was showing the film.

* * *

IT MUST have seemed like old times for C. Stead to be publicising a Charlie Chaplin film. He was showing the reissued "The Cure" at the Odeon, North Finchley, and arranged for assistant manager H. Wicks, to whose art work I have referred on many previous occasions, to prepare a dozen Chaplin drawings, showing only the famous Chaplin features—moustache, eyebrows, hat, cane, boots, and so on. Each went in a local traders' window, with a "Guess who" catchline. There was a dc version in the vestibule.

* * *

LEARNING THAT a Finchley man, who had converted a tandem cycle to carry his family of five, had been filmed by Pathé Pictorial, J. Morgan, Ritz, Muswell Hill, arranged for this unique machine to be exhibited in the theatre lounge.

* * *

H. SILANDER, of the Odeon, Henley-on-Thames, cut up the front page of the renter's campaign book for "Let's Dance," mounted the illustrations and captions on suitably sized cards and attached them to the ice-cream sales trays.

* * *

C. EPTON, a former chief projectionist, has just taken over the management of the Town Hall Kinema, Penistone, near Sheffield, and is introducing exploitation. His small campaign for "Whisky Galore" shows much promise. I notice that he gave a wine merchant a site in the foyer in return for a window display, and advise him not to make a habit of this, otherwise his foyer will be full of advertising matter. We want much more than one window display in return for an advertisement in the foyer as a general rule.

* * *

O. LEWIS, manager of the Odeon, Llanelly, has a novel and attractive idea for composite ads. For "No Sad Songs for Me," six of the town's traders took space in the local paper. The page was headed "A Week in the Life of a Housewife," and each trader devoting copy to one day. Here is one example: "Thursday, bedroom cleaning. I blessed the day when I bought an Electrolux." Saturday is reserved for "Leisure Time," when the housewife goes to the Odeon to see "No Sad Songs for Me." Some managers might prefer to reserve a day other than Saturday for "Leisure Time."

* * *

THE *Upminster News* not only ran a composite page for "Girl of the Year" at the Odeon, but also supplied 3,000 special folders, free of cost, for a "Girl of the Year" competition. E. Hill, the manager, secured more than £20 in prizes and 14 windows in connection with the campaign.

* * *

THE CO-OP. ran a "Dress the Stars" competition for C. Couzens as part of his advertising for "Three Secrets" at the Forum, Southampton. The store supplied all credit cards and a £5 note for the winner.

"KINE."-MGM £500 CONTEST

Fashion Stills Make £500 Contest for Scottish Premiere

THE fashion stills of Barbara Stanwyck were used to good advantage by manager George Pain and Laurie Sellstrom, MGM Special Publicity Representative, in their campaign for the Scottish premiere of "To Please A Lady," at the Gaumont, Glasgow.

The stills were placed in the *Sunday Mail* £500 Fashion Contest and appeared one day prior to playdate.

The first of 14 instalments of the Clark Gable life story started in Glasgow the week before opening and later instalments will provide good publicity for subsequent runs.

MGM clock faces, suitably mounted and framed, with the caption "Let's Go to the Pictures—'To Please A Lady' at the Gaumont," were placed in clock stores.

A Novel Stunt

THE MOST novel feature of the exploitation for "The Asphalt Jungle," at the Plaza, Dover, was a window display stunt devised by manager H. W. Strank.

A week prior to playdate an aquarium, apparently filled with water, was placed in the centre of each of three windows. Displayed above was a card stating that, on a certain date and time, an "Underwater Jungle" would be grown. This aroused considerable interest and on the day when the jungles were due to start their growth, there was a crowd outside each shop.

The trick, of course, is done by dropping into a solution of waterglass various mineral salts. The right quantities have to be found by trial and error, otherwise the stunt may go off at half cock.

It's an idea to bear in mind for a suitable film.

Peep into the Past

THE 1904 visit of Buffalo Bill's Wild West Show to Stourbridge, was recalled by D. H. Western in his campaign for "Annie Get Your Gun" at the Savoy.

Although the Buffalo Bill show was only in the town for one day, 60 old folk, who actually saw the show were found and they were able to produce souvenirs which included programmes and a book autographed by Buffalo Bill, which were displayed in the foyer two weeks before playdate.

These old people were interviewed by the local Press.

Harborne Stage Show

AN EFFECTIVE stage show was arranged by R. Parsons, manager of the Royalty, Harborne, Birmingham, in connection with "The Miniver Story."

Parsons took the opportunity of tying-in with the 10th Anniversary of the Air Training Corps and the opening of the new unit of the Women's Junior Air Corps in Harborne.

A contest was run to find the "Smartest Girl in the Corps," with heats every evening and final on Friday. The two bands and a guard of honour made a colourful stage display.

The presentation to the winner was prominently featured in the Birmingham Press.

On the Track

A TIE-UP with Fordson Tractors was the basis of the campaign by manager E. V. S. Forgham, of the Lonsdale, Carlisle, for the showing of "If You Feel Like Singing."

A tractor with a banner travelled round the main streets for 10 days and was outside one of the factories each day as the workpoople came out. Also an area of 20 miles round Carlisle was covered in this way and the tractor was at Penrith on market days.

The stunt received a very good Press, and was reported on the front page of the *Carlisle Journal*.

"Duchess" Limericks

TRYING to find something original, assistant manager G. A. Nimse wrote nearly thirty "Duchess of Idaho" limericks for the run of the film at the Odeon, Epsom.

Each limerick plugged a different kind of merchandise on the "Buy Locally" angle, an approach which was certain to interest local tradesmen. This resulted in no fewer than 19 window and four interior displays being obtained.

Nimse also ran a limerick competition and traders gave substantial prizes.

As a guide and a subtle boost to the "Better Business" campaign, he used his own sample limerick which ran "The Duchess of Idaho said: 'I sometimes like reading in bed, But my husband the Duke, said Don't luke at a buke, "Let's go to the Pictures instead."'"

This street parade for IF YOU FEEL LIKE SINGING (MGM) was the outcome of a tie-up with Fordson tractors arranged by E. Forgham, Lonsdale, Carlisle

A Mystery Street

A NOVEL stunt was used by T. Morgan at the Victory, Walton, Liverpool, to publicise "Mystery Street."

A large-scale map of Liverpool was displayed on the front-of-house and the public was invited to locate "Mystery Street," the only street in the city without a shop or house. Few patrons guessed that it was William Brown Street, a main thoroughfare, and in which only a museum, laboratories and technical schools are situated.

AWARDS FOR DECEMBER

THE panel of judges announce the following awards for December:—

1st Prize: Engraved silver lion, £10 cash and ABC's £5 award:—

L. Lovell, Regal, Kirkcaldy ("On the Town").

2nd Prize: Engraved bronze lion:—

L. R. Robbins, A/M, Beau-Nash, Bath ("Three Little Words").

Special mention: T. B. Wilkins, Gaumont, Manchester ("A Life of Her Own").

Highly Commended (certificates): R. Raistrick, Odeon, Crewe ("Duchess of Idaho"); L. Putsman, Gaumont, Birmingham ("A Life of Her Own"); H. Clayton-Nutt, Broadway, Eccles ("Father of the Bride"); J. A. Moseby, Central, Cambridge ("Annie Get Your Gun"): W. T. Wyatt, Ritz, Neasden ("Three Little Words"); S. K. Jenkins, A/M, Regal, Chester ("Annie Get Your Gun"); F. Johns, County, Haverfordwest ("Annie Get Your Gun"); Ian Drummond, Majestic, Durham ("Battleground"); J. Longbottom Odeon, Middlesbrough ("Duchess of Idaho"); R. W. Parker, Regal, Torquay ("If You Feel Like Singing"); Miss L. Watt, Odeon, Coatbridge ("Duchess of Idaho").

These are in the Running . . .

OTHER entries have been received as follows:—

"Crisis."—W. Howarth, Odeon, Liverpool; C. St. M. Thorp, Odeon, Leeds; R. C. S. Wilmott, Odeon, Newcastle; C. H. Dracott, Odeon, Manchester.

"To Please a Lady."—J. Whatley, Park Hall, Cardiff; J. Dixon, Gaumont, Newcastle; J. R. Dimsdale, Queen's, Newcastle.

"Annie Get Your Gun."—F. J. Clark, Grand, Huddersfield; G. Leaman, Orient, Aston, Birmingham; Mr. Livingstone, Savoy, Cleveleys; A. R. Tilney, Olympia, Newport; A. E. Moon, Majestic, Benwell; R. Parrott, Tower Picture House, Leeds; P. O. Clark, Adelphi, Sheffield; S. H. Perkins, Adelphi Super, Birmingham; B. L. Stringer, Victoria, Portsmouth.

"Outriders."—Mrs. Pope, Electric, Torquay.

"Three Little Words."—A. T. Frost, Regal, Bexleyheath; C. Painter, Regent, Paignton; H. E. Collier, Elite, Wimbledon; F. C. S. Roberts, Theatre Royal, Preston.

"If You Feel Like Singing."—F. Dann, A/M, Regal, Walton; E. N. Blaker, Plaza, Worthing; P. Levine, Forum, Kentish Town; L. C. Barber, Prince of Wales, Lewisham; R. Matthews, A/M, Regal, Camberwell; R. H. Gable, A/M, Regal, Old Kent Road.

"The Miniver Story."—E. Hodgson, A/M, Ritz, Warrington; G. Leaman, Orient, Aston, Birmingham; A. Higham Cowen, Casino, Herne Bay; R. W. Young, A/M, Union, Dunstable; V. Combes, Olympia, Cardiff; Bob Scott, Regal, Glasgow; D. McLeod, Coliseum, Glasgow; F. C. S. Roberts, Theatre Royal, Preston; A. C. Johnson, Pavilion, Wylde Green.

"Rio Rita."—J. B. Snell, Cosmo, Gorton, Manchester.

"The Big Hangover."—G. J. Barry, Coliseum, Walton.

"Two Weeks With Love."—L. W. Parker, Regal, Torquay.

"Luxury Liner." M. Saxton, Odeon, Farncombe.

"Nancy Goes to Rio."—T. W. Crook, Casino, Liverpool; R. Lorrimer, Bedford, Liverpool.

"Battleground."—A. Maxfield, Castle Cary, Somerset; C. Morrison, Ritz, Newtownards; G. S. Ramsden, Rialto, Dumbarton.

"East Side West Side."—W. H. Fowler, Commodore, Liverpool.

"Asphalt Jungle."—Dennis Bowden, Regal, Halifax.

"Challenge to Lassie."—Andrew Ray, Pavilion, Caithness.

"Command Decision."—M. Saxton, Odeon, Farncombe.

"The Red Danube."—C. L. Fowler, Winston, Slaithwaite.

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THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Dancing Years: R. Gavin, Princes, Glasgow; R. Young, A/M, Union, Dunstable; N. Dean, A/M, Astoria, Kirkdale, Liverpool; D. Rogers, Palace, Malton; G. Barry, Coliseum, Walton, Liverpool; W. McLarty, Ritz, Cambuslang.

The Woman with No Name: L. Allen, Rivoli, Southend; J. Fisher, Broadway, Southampton; D. Steward, Palace, Lancaster; D. Ewin, A/M, Regal, Torquay; L. Lamm, Regal, Harrow Road; E. Blaker, Plaza, Worthing.

The Search: J. Benson, Star, Bo'ness.

Abbott and Costello in the Foreign Legion: P. Murray, Savoy, Edinburgh.

Into the Blue: J. Sackier, Odeon, Brighton; G. Parry, Plaza, Camden Town.

The Woman in Question: R. Fielder, Oak, Selly Oak, Birmingham; W. Watson, Odeon, Bilston, Staffs; R. Fray, Regent, Hinckley; P. Sykes, Odeon, Kingswood, nr. Bristol.

Theatre Anniversary Celebrations: Miss O. Leduc, Luxor, Lancing.

Unknown Island: C. O'Neill, Scala, Nuneaton.

Jolson Sings Again: J. Thompson, Roxy, Bridlington.

For Heaven's Sake: W. Thomas, Capitol, Cardiff; E. Hainge, Odeon, Birmingham.

Frenchie—Katie Did It: J. Potter, Odeon, Leicester; E. Tucker, Odeon, Spalding.

The Clouded Yellow: G. Parry, Plaza, Camden Town; J. Dufferin, Odeon, Ayr; H. Gent, Hippodrome, Liverpool; E. Tucker, Odeon, Spalding; T. King, Rex, Farnborough.

Odette: A. Taylor, Savoy, Walsall; J. Hare, Grand, Mansfield; Miss E. Hodgson, A/M, Ritz, Warrington; J. Wilkie, A/M, Pavilion, Stirchley; F. Gilliver, Hippodrome, Ripley; D. Campbell, Plaza, Dundee; D. Rogers, Palace, Malton; C. French, Whiteladies, Bristol; R. Parsons, Royalty, Harborne, Birmingham; L. Paul, Cabot, Bristol; W. Gray, Regal, Kilmarnock.

Destination Moon: D. Day, Picture House, York; H. Hodgetts, Empress, Sutton Coldfield.

The Man on the Eiffel Tower: S. Walshaw, Odeon, Plymouth; F. Pearman, Odeon, Balham; C. Stead, Odeon, North Finchley; N. Rodgers, A/M, Odeon, Coventry; E. Woodbridge, A/M, Odeon, Hove; G. Nimse, Odeon, Epsom; J. Potter, Odeon, Leicester; J. Barry, A/M, Odeon, Wolverhampton.

The Jackpot: F. Drury, Luxor, Eastbourne; W. Roberts, Astoria, Kirkdale, Liverpool; H. Pearce, Odeon, Boston; A. Soanes, Odeon, Lowestoft; F. Richmond, Odeon, Colwyn Bay.

Cairo Road: D. Campbell, Plaza, Dundee.

Dancing in the Dark: T. Taylor, Brookfield, Poynton, nr. Stockport.

Anna Lucasta: E. Larrosa, Palace, Irlam, Manchester.

Old Mother Riley, Headmistress: E. Larrosa, Palace, Irlam, Manchester.

The Asphalt Jungle—Lady Without Passport: D. MacLeod, Coliseum, Glasgow.

Rocketship X-M: D. MacLeod, Coliseum, Glasgow; A. Owen, Majestic, Mitcham.

The Flame and the Arrow: G. Williams, Regent, Chatham.

The Vatican: H. Rogers, Odeon, Bishop Auckland.

The Glass Menagerie: E. Blaker, Plaza, Worthing.

Her Favourite Husband—The Glass Mountain: R. Mayo, Odeon, Horsham; S. Murdoch, Corona, Liverpool; T. Grazier, Arcade, Darlington.

Portrait of Clare: H. Ingram, Regal, Rochdale; K. Kelsall, Palladium, Oldham.

Three Secrets: D. May, Bristol, Edgbaston; D. Bowden, Regal, Halifax; E. Pierrepont, A/M, Ritz, Richmond; R. Anderson, A/M, Rex, Norbury.

Sands of Iwo Jima: J. Hart, Grosvenor, Glasgow; E. Sinnett, Ritz, Erith.

The Wooden Horse: S. Smith, A/M, Apollo, Manchester; F. Mobbs, Savoy, Leicester.

Red Light: C. Manhire, A/M, Regal, Stirling.

Stage Fright: E. Crookes, Regal, Stirling; W. Gray, Regal, Kilmarnock.

Newsreel Publicity: C. Lloyd Davies, Gaumont, Wolverhampton; R. Todd, Odeon, Blackpool; A. Burton, Gaumont, Halifax; P. Kelly, A/M, Odeon, Sale, Manchester; G. Lockyer, Odeon, Stafford; J. Tetlow, Palace, Droylsden, nr. Manchester.

Two Flags West: H. Spooner, Vaudeville, Reading.

Let's Dance: A. Pareezer, Odeon, Bognor Regis; J. Dufferin, Odeon, Ayr; W. Spink, Regal, Dewsbury; J. Taylor, A/M, Odeon, Stafford; R. Horsley, A/M, Odeon, South Shields.

Seven Days to Noon: N. Peters, A/M, Odeon, Kingswood, nr. Bristol; J. Dye, Empire, Dundee.

Sunset Boulevard: F. Richmond, Odeon, Colwyn Bay.

Where Danger Lives—Born to Be Bad: C. Smith, Regent, Brighton; H. Court, Regent, Portsmouth.

I Shall Return: H. Court, Regent, Portsmouth.

Highly Dangerous: C. Wills, Odeon, Woolwich; E. Lord, Odeon, Warrington; F. Field, Odeon, Barrow-in-Furness; G. Apps, Regal, Gravesend.

All Quiet on the Western Front: B. Caufield, George, Kilmarnock; S. Murdoch, Corona, Liverpool.

The Adventures of Captain Marvel: L. Crate, Union, Dunstable.

Union Station—Tripoli: H. Bedford, Gaumont, Derby; J. Kay, Gaumont, Southport.

Tarzan and the Slave Girl: K. Gray, Castle, Merthyr Tydfil.

No Way Out: R. Honeyman, Regent, Edinburgh.

My Blue Heaven: R. Honeyman, Regent, Edinburgh.

Sierra: H. Bailey, Regal, Lincoln.

The Black Rose: G. Leggatt, Playhouse, Montrose.

The Elusive Pimpernel: E. Campbell, Regal, Hull; M. Wright, Empire, Longton; G. Norsworthy, Broadway, Haywards Heath.

Public Relations: M. Lloyd, Odeon, Bedminster; W. Moffat, Gaumont, Southsea.

Treasure Island: L. Lyons, Regal, Atherstone; G. Leopold, Ritz, Market Harborough.

The Mudlark: J. Solkhon, Regal, Great Yarmouth; E. Pearl, Theatre Royal, Bognor Regis; T. Smith, Pavilion, Motherwell; J. Evans, Picture House, Harborne.

My Daughter Joy: J. Snell, Cosmo, Gorton, Manchester.

Kiss Tomorrow Goodbye: A. Moss, A/M, Princess, Blackpool.

Trio: D. Baker, Claremont, Manchester.

To Please a Lady—Counterspy Meets Scotland Yard: P. Mills, Gaumont, Liverpool.

Chance of a Lifetime: R. Bradshaw, A/M, Gaumont, Witham, Hull.

I'll Get By: D. Sullivan, Gaumont, Bournemouth.

Mark of the Gorilla: J. Hindle, Palace, Rochdale.

One Sunday Afternoon: P. Buckland-Large, Rendezvous, Blackpool.

When Willie Comes Marching Home: T. Taylor, Brookfield, Poynton, nr. Stockport.

Take the Stage: R. McGowan, Cambridge, Glasgow.

Oh, You Beautiful Doll: T. Berry, Regal, Bow Road.

Mister 880: D. Hardiman, Maypole, Birmingham.

Tillie's Punctured Romance: Major Walker, Regal, Broxburn.

Street Corner: F. Vere, A/M, Forum, Newbury.

Girl of the Year: A. Davids, Gaumont, Worcester; W. Dunford, A/M, Gaumont, Darlington; B. Clifford, Perrymount, Haywards Heath.

If You Feel Like Singing: T. Richards, Regal, Old Kent Road.

Theatre Publicity: W. Abbott, Plaza, Guildford; T. Jones, Regal, Cheltenham; D. Hughes, A/M, Regal, Cheltenham; E. Pearl, Theatre Royal, Bognor Regis.

Murder Without Crime: D. Steward, Palace, Lancaster.

Harriet Craig—Between Midnight and Dawn: P. Mills, Gaumont, Liverpool; G. Frewin, Gaumont, Rochester.

The Gunfighter: C. Conway, Odeon, Dunstall.

Lost Horizon: C. Fricker, Odeon, Fleet.

Harvey: J. Sackier, Odeon, Brighton; E. Amos, Odeon, Islington; W. Quest, Marlborough, Holloway.

National Film Award: R. Savage, Gaumont, Chichester; H. Shampan, Blue Hall, Islington.

The Milkman: P. Sykes, Odeon, Kingswood, nr. Bristol.

Assignment in China: F. Clark, Grand, Huddersfield.

The Magnet—Whisky Galore: R. Horsley, A/M, Odeon, South Shields.

Zamba the Gorilla: C. Brodie, Regal, Barrow-in-Furness.

Old Folk's Treat: J. Dixon, Regal, Chesterfield.

The Renters Help YOU

RUDYARD KIPLING'S book, naturally, plays an important part in the MGM campaign for "Kim." A special pocket edition will be published in March to supplement the current edition now on sale. Giant models of books will be available at a hire fee of 10s. per week, and arrangements have been made for the production of bookmarks at £1 per hundred.

Copies of the American edition will be awarded to girls and boys submitting the best reviews of the picture. These will be autographed by Errol Flynn and Dean Stockwell.

A full page of the campaign book is devoted to particulars of the famous "Kim" game, an ideal competition for youth organisations. Arrangements are being made for the Boy Scouts Association to organise the game on a national scale, with trek carts as prizes to the winning troops.

A £1,000 reward is offered to anyone who can perform a genuine Indian rope trick. There is a somewhat superfluous condition that MGM's publicity department would want to see the trick before paying out! Snake charmers, hypnotists, fortune tellers, and Indian carpets are among the other suggested aids to exploitation, while a new and somewhat frightening era of staff ballyhoo is threatened with turbans for theatre personnel, and Indians with red beards. "Get India into local shops" sums up the instructions on another page. MGM publicity department is to be congratulated on getting right away from the advertising aids for "King Solomon's Mines," which, on first thoughts, might have been used for advertising "Kim." Nothing, however, is repeated except the usual aids prepared for all films.

Flying Start for "Pandora"

British Lion can supply six different pictures of glamorous Ava Gardner in support of "Pandora and the Flying Dutchman" campaigns. There is a variety of uses that can be made of this line in stills, including a newspaper competition and a beauty contest.

National tie-ups have been arranged with the manufacturers of Drene, Max Factor cosmetics, and Lux, and sheet-music for "Espana Cani" has full picture credits on the cover. There is a suggestion for a seascape photograph contest, and a painting competition block is available.

The campaign book is an ambitious one with many suggestions and some new ideas for showmen, and an open invitation for all managers playing the film to write to the British Lion Exploitation Department stating what help they want in producing their campaign for the film.

"The Flame and the Arrow" is a most exploitable subject, and managers are getting every possible help from the Warner Brothers' publicity department.

Blocks are available for illustrating a proposed folder, and an intriguing picture of Burt Lancaster can be obtained either as a still or a block. Sketches of dress fashions in the middle-ages are available as stills at 1s. each, and an attractively designed poster is ideal for adaptation as a window or foyer display. A teaser quad reproducing an affidavit stating that Burt Lancaster actually performs the stunts in the film may be obtained for 2s. 6d.

At the conference of assistant managers of the ABC circuit held at the Ritz, Gateshead. Present are, L. Lewis, district manager ; H. Walker, City Picture House, Carlisle ; E. J. Harrington; Lonsdale, Carlisle ; Mrs. Anderson, Lonsdale, Carlisle ; R. Jackson, Coliseum, Whitley Bay ; J. B. Farrell, Elite, Middlesbrough ; L. Sobey, Empire, Stockton ; G. N. Medd and F. A. Davison, Globe, Stockton ; N. Cully and C. I. Cavanagh, Haymarket, Newcastle ; S. Raisbeck, Regal, Darlington ; T. H. Paxton, Ritz, Gateshead ; J. Vasey, Ritz, Sunderland ; D. Sheel, Savoy, S. Shields ; J. S. Phillips, receptionist-trainee, Elite, Middlesbrough ; J. F. Broughton, receptionist-trainee, Ritz, Gateshead

PEOPLE

H. Morland's New Hall • J. E. Simmons' Promotion • CMA Moves

RECENTLY elected to the executive committee of the CEA Northern branch, HEBRON MORLAND, a former Gaumont circuit official, and before that a well-known theatre organist, will take over the Market Hall, North Westmorland, at the beginning of April.

Mr. Morland is already proprietor of another North Westmorland kinema, at Kirkby Stephen, which he purchased in 1932, and is musical director at the Newcastle Queen's Hall.

A Durham choirmaster and church organist until 1927, when he joined George Black's Theatres, Mr. Morland was appointed organist at the new Gaumont in Doncaster on its completion in 1934, and he was promoted manager in 1942. In 1949 he was district manager covering theatres in the Southampton and Bournemouth area, later resigning to settle in Kirkby Stephen a year ago.

* * *

The departure from Birmingham of R. H. LEA MORGAN to take charge of the Warner Theatre, London, has been followed by the appointment of J. ERIC SIMMONS, of the Piccadilly, Sparkbrook, as his successor at the Forum, New Street, the principal city house on the ABC circuit.

* * *

W. J. CUNNINGHAM, relief manager at the Palace, Lancaster, has gone to the County, Lancaster, as manager. He succeeds J. BATTY, who has taken over a managerial appointment in Blackpool.

* *

JOHN BATTY, who has been appointed manager of the Tivoli, Blackpool (Fylde Cinemas), began his kinema career as assistant at the County, Lancaster, and before returning there as manager was for six years relief manager at the Regal, Southport.

* * *

A number of managerial changes are announced by CMA.

Following the retirement of FRED BULL, L. FALKNER, house manager of the Odeon, Kemptown, has been promoted to succeed him at the Odeon, Lancing, and P. H. BRAITHWAITE, house manager of the Regent, Brighton, has been transferred to Kemptown.

E. W. LUDWICK, house manager, Astoria, Old Kent Road, and L. B. JACOBS, house manager, Gaumont, Lewisham, have exchanged posts.

L. MITCHELL, assistant manager of the Alhambra, Barnsley, has also been promoted to the management of the Princess, Barnsley, has been appointed assistant manager, Cinerama, Glasgow, has become house manager, Gaumont, Glasgow; and W. ROBERTSHAW, manager, Pincess, Barnsley, has been appointed mobile manager based at the Gaumont, Barnsley.

Paul Penman

H. W. Robinson, Orien, Market Harborough, receives his Gaumont-British News merit award and cheque from film star Graham Moffatt who is Mine Host of an inn near the town. James A. Monk, of GFD, arranged the presentation

Girosign's New Category Board Tabulation

FOLLOWING the introduction of the Board of Film Censors' new "X" category, Girosign informs the KINE that a complete new tabulation can be supplied to kinemas, which have the company's manufactured category boards, for a small additional charge.

Although the regulations governing the "X" category are not effective until January 1, 1952, many licensing authorities are asking exhibitors to observe them with the issue of new licences.

NEW THREE-PHASE AC ARC LAMP

Morgan Demonstration

AN arc lamp running on a three-phase AC supply and having three carbons was demonstrated last week at the laboratories of the Morgan Crucible Co. Known as the "Tri-arc," its inventor is Mr. Lobbé.

The lamp is contained in a conical lamphouse. The three equally spaced carbons are positioned at a slight angle to the plane of the 14-in. elliptical mirror. Each carbon is fed by a separate motor and, in addition, a fourth motor controls the functioning of the three feed motors.

The arc was demonstrated side by side with a Magnarc, running at the same mains consumption of 2 kW., burning at 42 amps., 30 arc volts; the "Tri-arc" was burning at 50 amps., 18 arc volts. The respective screen intensities were 42 and 36 foot-candles. The screen lit by the "Tri-arc" was, however, noticeably bluer.

The arc demonstrated had a normal optical system, but a model intended for the larger kinema has a special optical system of completely unorthodox design, which it is claimed doubles the screen illumination and should improve the colour.

Although, like other AC arcs, the "Tri-arc" is amp. for amp. less efficient than DC arcs, it has lower installation cost and reduced current and carbon consumption (the latter only 3¾ in. an hour for each carbon).

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KINEMA projectionist, Co-Chief, Leeds suburban district. House with appointment. Age over 40. Part-time engagement for wife. Service agreement.—Apply B., Box 447, Kinematograph Weekly.

SECOND OPERATOR WANTED BIRMINGHAM, GRADE AA WAGES.—APPLY, X., BOX 443, KINEMATOGRAPH WEEKLY.

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FIRST AND SECOND PROJECTIONISTS required for mobile circuit, West Country.—Apply in writing, giving full particulars, CATTERMOUL LIMITED, Colquhoun House, Broadwick Street, W.1.

PROJECTIONISTS, All grades, "A" rates. Permanency.—The Roxy, Surbiton, Surrey. (17 mins. Waterloo.)

OPERATORS Wanted. Good positions for seconds and thirds.—Apply Manager, West End, Birmingham.

WESTCLIFF - ON - SEA — Second operators required.—Apply General Manager, Metropole Cinema, Westcliff, Essex.

SITUATIONS WANTED

MANAGER (49), 23 years with major circuit, requires immediate position, go anywhere, Scotland preferred, life experience, consider any post.—D., Box 449, Kinematograph Weekly.

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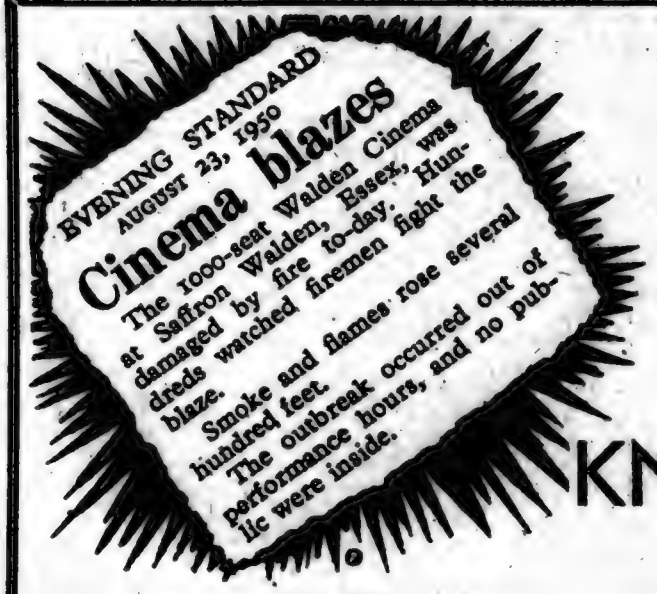
EVENING STANDARD
AUGUST 23, 1950
Cinema blazes
The 1000-seat Walden Cinema at Saffron Walden, Essex, was damaged by fire to-day. Hundreds watched firemen fight the blaze.
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ENERGETIC MAN, 25, single, is desirous of obtaining a post with good prospects in kinema industry. At present employed in responsible job on sales side of a film equipment company. After four years is anxious to change to another side of the industry, as at present little prospect of advancement.—U., Box 441, Kinematograph Weekly.

MANAGER, age 45, 10 years with present circuit seeks change to independent or small group. Birmingham area preferred. Level-headed showman, smart energetic, proved capabilities, loyal.—W., Box 442, Kinematograph Weekly.

FULLY Experienced manager, keen, bonded, desires position manager or relief, London only.—A., Box 446, Kinematograph Weekly.

EXPERIENCED Manager, disengaged, requires position, management, assistant, or relief.—Y., Box 444, Kinematograph Weekly.

KEEN, progressive, fully experienced Kinema and Theatre manager (34), requires immediate situation. Excellent testimonials distance no object.—Z., Box 445, Kinematograph Weekly.

MANAGER, age 33, smart and experienced, requires change. From page boy to manager. Go anywhere. Keen on publicity. MGM and other awards.—Q., Box 437, Kinematograph Weekly.

SECRETARY WITH WIDE KNOWLEDGE OF FILM INDUSTRY, DESIRES RESPONSIBLE POSITION WITH SCOPE.—P., BOX 436, KINEMATOGRAPH WEEKLY.

INTELLIGENT Young Gentleman (24), projection experience, desires post as trainee/assistant manager. Write C., Box 424, Kinematograph Weekly.

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WANTED.—Ernemann II Projector Mechanisms. Offers to P., Box 436, Kinematograph Weekly.

SECONDHAND Stage curtains wanted for village hall.—R., Box 438, Kinematograph Weekly.

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Letter to the Editor

BLUE RIBBON-ABFD DISTRIBUTION

YOUR article in the KINE. of February 15, headed "ABFD-Blue Ribbon Films Agreement," appears to us to give a wrong impression of what has really been agreed upon between the two companies. In fact, Blue Ribbon Films will continue to present and distribute the French films they handle or will handle; this distribution will be effected in association with ABFD, Ltd.

The pact has been negotiated between Major Reginald P. Baker, managing director of ABFD, and Raymond Cravenne, managing director of Blue Ribbon Films, with a view to enlarging and intensifying the distribution of French films in Great Britain. It is evident that the association with ABFD gives Blue Ribbon Films larger possibilities and a national organisation, and will result in a greater number of English films being imported into France. It will be remembered in this connection that the terms of the agreement between BFPA and the Association of French Producers last September stipulated that for a certain number of bookings taken for a French film an additional dubbing visa will be granted to an English film.

It is with a spirit of sincere collaboration that the two companies intend to find the best condition possible for the distribution of French and English productions in Great Britain as well as in France.

RAYMOND CRAVENNE,
Director.

Blue Ribbon Films.

20TH-FOX'S TV "BUY"

Joint development of a new big-screen television system by 20th Century-Fox and the Swiss Federal Institute of Technology has been announced by president Spyros P. Skouras.

The system is known as the Eidophore. It is claimed to possess one major advantage over present TV systems, in that no separate source of light is needed to illuminate the screen.

Skouras predicts that within two years the system will be widely used in American theatres. It will probably be introduced first into the Skouras houses on the West Coast.

Pensioners: CEA Move

A CEA deputation was meeting executives of Associated British Cinemas on Wednesday morning following the decision of the General Council, last week, to take direct action to persuade ABC not to go ahead with its scheme to give reduced-price seats to old-age pensioners.

"City Lights" Release

Monty Morton, UA's general sales manager, states that the London release of Charlie Chaplin's "City Lights" has been fixed for April 30. This follows the triumphant fifteen weeks' run at the Rialto, Coventry Street, during which 150,000 people saw the film and every one of that theatre's records was broken.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Mon. Feb. 26	2.15	Continentale ...	Abbasso La Ricchezza (Down with Riches)	Archway ...	Anna Magnani ...	A
Tues., ,, 27	10.30	Own Theatre ...	Eight Shorts	MGM ...	———	—
,, ,, 27	10.30	Odeon, Leics. Sq.	The Browning Version	GFD	Michael Redgrave	A
,, ,, 27	10.45	Pathe House, Theatre "C"	Bomba on Panther Island ...	AB-Pathe ...	Johnny Sheffield	U
,, ,, 27	2.30	Pathe House, Theatre "C"	The Fighting Redhead	AB-Pathe ...	Jim Bannon ...	U
,, ,, 27	10.30 & 2.30	Century Theatre	Fourteen Hours	20th Century-Fox	Paul Douglas ...	A
,, ,, 27	2.30	GB Large Theatre	Smart Alec	Grand National	Peter Reynolds ...	A
Wed., ,, 28	10.30 & 2.30	Own Theatre ...	Vengeance Valley	MGM ...	Burt Lancaster ...	A
,, ,, 28	10.45	Pathe House, Theatre "C"	Sideshow	AB-Pathe ...	Don McGuire ...	A
,, ,, 28	2.30	Pathe House, Theatre "C"	Humphrey Takes a Chance ...	AB-Pathe ...	Leon Errol ...	U
Thur., Mar. 1	10.30	Rialto ...	Flesh and Blood	British Lion	Richard Todd ...	A
,, ,, 1	10.45	Studio One ...	Happy Go Lovely	AB-Pathe ...	David Niven ...	U
,, ,, 1	2.30	Pathe House, Theatre "C"	Snow Dog	AB-Pathe ...	Kirby Grant ...	U
,, ,, 1	2.30	Palace Theatre...	A Tale of Five Cities	Grand National	Bonar Colleano ...	A
BIRMINGHAM.						
Tues., Feb. 27	10.30	Scala	Beyond the Forest	Warner ...	Bette Davis ...	A
,, ,, 27	10.30	Futurist ...	Passionnelle	Grand National	Odette Joyeux ...	X
,, ,, 27	10.30	West End ...	Pool of London	GFD	Bonar Colleano ...	A
Wed., ,, 28	10.30	Scala	Letter from Korea ...	Columbia ...	Lon McCallister	A
,, ,, 28	10.30	West End ...	Kansas Raiders	GFD	Audie Murphy ...	A
Fri., Mar. 2	10.30	Forum	Flesh and Blood	British Lion...	Richard Todd ...	A
CARDIFF.						
Tues., Feb. 27	10.30	Park Hall ...	Kill or Be Killed	British Lion ...	Lawrence Tierney	A
,, ,, 27	10.45	Empire ...	Pool of London	GFD	Bonar Colleano ...	A
Wed., ,, 28	10.30	Park Hall ...	Beyond the Forest	Warner ...	Bette Davis ...	A
,, ,, 28	10.45	Empire	Kansas Raiders	GFD	Audie Murphy ...	A
Fri., Mar. 2	10.45	Olympia ...	Kim	MGM ...	Errol Flynn ...	U
,, ,, 2	10.30	Park Hall ...	Passionnelle	Grand National	Odette Joyeux ...	X
GLASGOW.						
Tues., Feb. 27	10.45	Green's Playhouse	War Correspondent	International	Robert Mitchum	A
,, ,, 27	10.30	La Scala ...	The Jolson Story (Reissue) ...	Columbia ...	Larry Parks ...	U
,, ,, 27	10.45	Gaumont ...	Pool of London	GFD	Bonar Colleano ...	A
Wed., ,, 28	10.30	Playhouse ...	Beyond the Forest	Warner ...	Bette Davis ...	A
,, ,, 28	10.30	La Scala ...	Born Yesterday	Columbia ...	Judy Holliday ...	A
Thur., Mar. 1	10.45	La Scala ...	Letter from Korea	Columbia ...	Lon McCallister	A
Fri., ,, 2	10.30	Regal	Flesh and Blood	British Lion...	Richard Todd ...	A
,, ,, 2	10.45	Gaumont ...	Kansas Raiders	GFD	Audie Murphy ...	A
LEEDS.						
Tues., Feb. 27	10.30	Tower ...	Beyond the Forest	Warner ...	Bette Davis ...	A
,, ,, 27	10.45	Majestic ...	Pool of London	GFD	Bonar Colleano ...	A
Wed., ,, 28	10.45	Tower	Letter from Korea	Columbia ...	Lon McCallister	A
Thur., Mar. 1	10.30	Tower	Born Yesterday	Columbia ...	Judy Holliday ...	A
Fri., ,, 2	10.30	Ritz	Flesh and Blood	British Lion...	Richard Todd ...	A
,, ,, 2	10.15	Tower ...	The Jolson Story (Reissue) ...	Columbia ...	Larry Parks ...	U
,, ,, 2	10.45	Majestic ...	Kansas Raiders	GFD	Audie Murphy ...	A
LIVERPOOL.						
Tues., Feb. 27	10.30	Gaumont ...	Pool of London	GFD	Bonar Colleano ...	A
Wed., ,, 28	10.30	Gaumont ...	Kansas Raiders	GFD	Audie Murphy ...	A
Thur., Mar. 1	10.30	Majestic ...	Beyond the Forest	Warner ...	Bette Davis ...	A
Fri., ,, 2	10.30	Forum	Flesh and Blood	British Lion ...	Richard Todd ...	A
,, ,, 2	10.30	Majestic ...	The Jolson Story	Columbia ...	Larry Parks ...	U
MANCHESTER.						
Tues., Feb. 27	10.45	New Oxford ...	Letter from Korea	Columbia ...	Lon McCallister...	A
,, ,, 27	10.45 & 2.15	Private Theatre	Beyond the Forest	Warner ...	Bette Davis ...	A
,, ,, 27	10.30	Theatre Royal...	Kim	MGM ...	Errol Flynn ...	U
,, ,, 27	10.45	Gaumont ...	Pool of London	GFD	Bonar Colleano ...	A
,, ,, 27	10.30	Deansgate ...	Call of the Jungle; Prison Mutiny (Reissues)	Ben C. Gibbs	Ann Corio ...	A
Wed., ,, 28	10.30	Theatre Royal	The Adventures of Sir Galahad—Episodes 1 to 7 inclusive	Columbia ...	George Reeves ...	U
,, ,, 28	10.30	Continental ...	Retour A La Vie; Conquest by Canoe	Film Traders	Louis Jouvet ...	A
,, ,, 28	10.45	Gaumont ...	Kansas Raiders	GFD	Audie Murphy ...	A
Thur., Mar. 1	10.30	Theatre Royal...	The Adventures of Sir Galahad—Episodes 8 to 15 inclusive	Columbia ...	George Reeves ...	U
Fri., ,, 2	10.45	New Oxford ...	Six Shorts	Columbia ...	———	—
,, ,, 2	10.45	Deansgate ...	Flesh and Blood	British Lion ...	Richard Todd ...	A
,, ,, 2	10.30	Theatre Royal	Korea Patrol; Forbidden Jungle	Monarch ...	Richard Emory...	A
NEWCASTLE.						
Tues., Feb. 27	10.45	Essoldo ...	Born Yesterday	Columbia ...	Judy Holliday ...	A
,, ,, 27	10.30	Pavilion ...	Pool of London	GFD	Bonar Colleano ...	A
Wed., ,, 28	10.45	Essoldo ...	Letter from Korea	Columbia ...	Lon McCallister...	A
Thur., Mar. 1	10.30	Essoldo ...	Beyond the Forest	Warner ...	Bette Davis ...	A
Fri., ,, 2	10.30	Haymarket ...	Flesh and Blood	British Lion ...	Richard Todd ...	A
,, ,, 2	10.30	Pavilion ...	Kansas Raiders	GFD	Audie Murphy ...	A
NOTTINGHAM.						
Thur., Mar. 1	10.30	Scala	Beyond the Forest	Warner ...	Bette Davis ...	A
SHEFFIELD.						
Tues., Feb. 27	10.30	Hippodrome ...	Letter from Korea	Columbia ...	Lon McCallister...	A
,, ,, 27	10.30	Cinema House	Tarzan's Desert Mystery (Reissue)	RKO-Radio ...	JohnnyWeissmuller	U
,, ,, 27	10.30	Union St. P.P....	Curley; Festival of Sport ...	Eros	Larry Olsen ...	U
,, ,, 27	10.30	Gaumont ...	Pool of London	GFD	Bonar Colleano ...	A
Wed., ,, 28	10.30	Union St. P.P....	War Correspondent	International	Robert Mitchum	A
,, ,, 28	10.30	Cinema House	The Saint in New York (Reissue)	RKO-Radio ...	Louis Hayward ...	A
Thur., Mar. 1	10.40	Cinema House	Red Stallion in the Rockies ...	AB-Pathe ...	Arthur Franz ...	U
Fri., ,, 2	10.30	Union St. P.P....	Kill or Be Killed	British Lion ...	Lawrence Tierney	A
,, ,, 2	10.30	Hippodrome ...	Beyond the Forest	Warner ...	Bette Davis ...	A
,, ,, 2	10.30	Cinema House	Born Yesterday	Columbia ...	Judy Holliday ...	A
,, ,, 2	10.30	Gaumont ...	Kansas Raiders	GFD	Audie Murphy ...	A

HIGHLIGHTS OF LONDON SHOWS

As a guide to exhibitors the films to be trade shown in London are briefly described below.

"The Browning Version" (*GFD*).—Human story of a public school master, who, commanding little friendship from his pupils and less fidelity from his wife, finds in a small act of kindness from a boy strength to cope with the final crises of his career.

"Bomba on Panther Island" (*AB-Pathé*).—Adventures of jungle boy Bomba, in hunt to track down a man-killing panther which is causing havoc around an African settlers' camp.

"Fourteen Hours" (*20th Century-Fox*).—Drama of the efforts of fiancé, parents, friends and police to dissuade a mentally sick young man from hurling himself from a 15-storey window ledge.

"The Fighting Redhead" (*AB-Pathé*).—Cinecolor western, featuring hero Red Ryder and his men in a fight to clear a friend's daughter of a phoney murder charge.

"Smart Alec" (*Grand National*).—Story of Alec Albion, a waster, who murders his wealthy uncle and is acquitted of the crime. Assuming that he cannot be tried twice, he invites police and relatives to an exposition of how he committed the crime, which results in his execution.

"Vengeance Valley" (*MGM*).—Technicolor western drama dealing with the frontier fighting when pioneers sought to save cattle from rustlers.

"Sideshow" (*AB-Pathé*). — A fairground is the setting for the story of murder and romance and a T-Men hunt for gem smugglers.

"Humphrey Takes a Chance" (*AB-Pathé*).—Another Joe Palooka boxing drama with the champ teamed-up with Humphrey in a drive to clean-up the local fight business.

"Flesh and Blood" (*British Lion*).—Story of one man's faith in inherited genius which is realised in the third generation.

"Happy Go Lovely" (*AB-Pathé*).—British musical in Technicolor which has Vera-Ellen dancing and singing, David Niven, a young multi-millionaire, who impersonates himself on learning that he is supposed to be her fiancé, and Cesar Romero, a wise-cracking stage producer running into financial troubles with a musical comedy show playing in Edinburgh during Festival time.

"Snow Dog" (*AB-Pathé*).—Concerning a murder in the far north and the tracking down of the killers by a Mountie and his wonder dog, "Chinook."

"A Tale of Five Cities" (*Grand National*).—About a young British airman found in the American zone of Berlin suffering from loss of memory. It describes his adventures in Europe before he is reunited with the girl he loves.

"King of the Rocket Men" (*Republic*).—Chapter Play of 12 episodes about a group of scientists who invent powerful weapons, and the safeguarding of these from their enemies.

GENERAL RELEASES FOR FEB. 26

AB-Pathé.—"Law of the West," American (U), 4,827 feet.
Exclusive-Lippert.—"Motor Patrol," American (A), 5,767 feet.
Falcon-Lippert.—"Grand Canyon," American (U), 5,342 feet.
GFD.—"The Dark Man," British (A), 8,186 feet; "Kansas Raiders," American (A), 7,092 feet.
Paramount.—"Branded," American (A), 8,492 feet; "Booloo," reissue, American (A), 5,378 feet.
Warner.—"The Flame and the Arrow," American (U), 7,907 feet.

LATE EXTRA

Friday, February 23.
10.30 a.m., Crown Theatre.—"King of the Rocket Men."—Episodes 1, 2, 3 and 12 (Republic).

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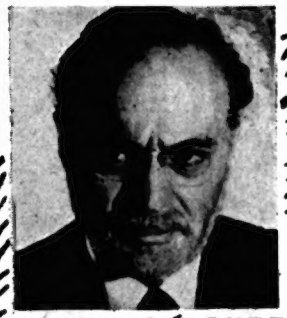
A FOUR STARRED SHOWMANSHIP PICTURE FOR EVEN BETTER BUSINESS

LINDA DARNELL



CHARLES BOYER

MICHAEL RENNIE

CONSTANCE SMITH

with Francoise Rosay
Judith Evelyn • Guy Sorel • June Hedin
Produced and Directed by
OTTO PREMINGER

"The 13th Letter"

20th CENTURY-FOX

"Hollywood has discovered a couple of new British stars—Michael Rennie and Constance Smith. Both earned a long contract with 20th Century-Fox after their excellent work in 'The 13th Letter.' Michael Rennie registers very well, as does Charles Boyer . . . Constance Smith looks beautiful and radiates personality as one of the suspects and Linda Darnell is easy on the eye . . . "

Daily Mirror

Triumphant Paramount

Front Page News

See below:

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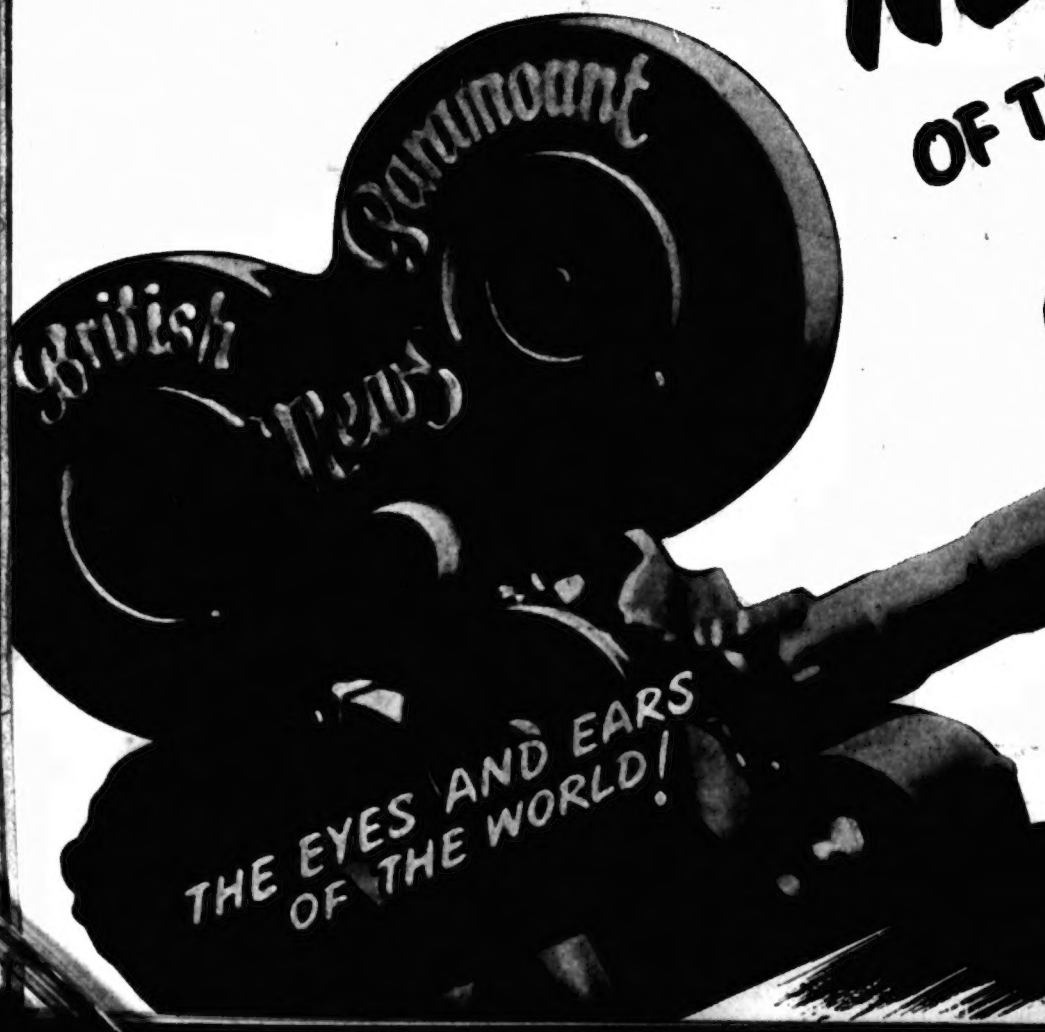

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